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At the Theatres.

The Casino is doing a really wonderful business. Every night the beautiful building is crowded, and the light fare provided in Prince Methusalem wiles away the evening pleasantly. The *jardin d'ete* on the roof is a capital institution, adding immensely to the charm of the place. The myriads of colored lights, the odor of sweet flowers, the shadowy minarets and turrets surrounding the platform combine to make the spot a delicious Summer haunt.

* * *

The Madison Square has the dramatic field all to itself. Although theatricals are at the lowest possible ebb, this cool and cosy place of amusement presents The Rajah nightly to good houses.

Agnes Booth's Withdrawal.

In speaking of the withdrawal of Agnes Booth from the Madison Square Theatre, Dan Frohman said:

"As there were no parts for Mrs. Booth in the opening plays at the Madison Square, we wanted her to play the part of Young Mrs. Winthrop in Boston for an engagement of two weeks, and possibly one week in Philadelphia and another in Brooklyn. This was all the travelling that Mrs. Booth was asked to do. She agreed to do this provided she could play Mrs. Dick instead of Young Mrs. Winthrop, as she had made a great success here in the part. But as Constance is the leading part, and as she had played it so successfully here, we wished to present both Mrs. Booth and Ada Dyas in the same two parts which were such a feature in the home theatre. Mrs. Booth refused to play Constance, and preferred to cancel her contract. I presume her husband's illness and her desire to be with him prompted this course, thus taking no chances of being sent out even for a brief time. While we shall not need her for some time, we still hope she may come back to us when we find a part that suits her. Mrs. Booth was not asked to do anything which either the contract or any verbal understanding did not fully cover. It is a difficulty which many managers come in contact with."

Mrs. Booth is at present with her husband, Junius Brutus Booth, at the Masconomo House, Manchester, Mass., of which Summer hostelry he is the proprietor. Mr. Booth is in poor health, and his wife is giving him her care and attention. Mrs. Booth came to New York last week and had an interview with one of the Mallorys, the result of which was that, figuratively, she tore up her two years' contract with them. As all Madison Square contracts are made with the proviso that the actor or actress must travel, no exception was made in her case, except that it was verbally agreed that she was to be relieved of this hardship. However, Mrs. Booth did not object to playing in the contiguous large cities, so long as she could be within easy reach of her ailing husband. But this traveling clause was not the cause of contention; Mrs. Booth's grievance lay deeper. She objected to being made a convenience in the Madison Square casts.

"You remember," said she, "that when Young Mrs. Winthrop was produced at the Madison Square, I played Mrs. Dick. Well, I was originally cast to play Mrs. Winthrop. I played Mrs. Dick and made a great success of it. The play had a run of five months, and then something else was put on. When Mrs. Winthrop was revived, I naturally expected to resume the part of Mrs. Dick; but without saying a word to me, Ada Dyas was cast for it, and I was put down for Mrs. Winthrop. I raised a strong protest against this swopping of parts, but the Mallorys asked me as a favor to them to play Mrs. Winthrop, as they wanted to give variety to the cast, and I consented; but it was a great sacrifice. I I wanted to renew my former hit. I had considerable artistic feeling about it, and, besides, I knew that the revival would at that time of the season attract little attention from the press. Now, it's all nonsense to say that actors and actresses take no notice of what the papers say about them. They do notice it, and they care a great deal for what a critic says, especially if he is hard upon them. A bad notice will do more harm than five good ones will do benefit. Actors are very sensitive people. I suppose the quality that makes them actors makes them sensitive. They are easy enough to get along with if a manager will only treat their feelings as worthy of consideration. Actors, I find, are very amenable to reason, and are, on the whole, a most obliging lot of people, if you don't wound their sensitiveness. I think we grow more sensitive the longer we play; I do, at any rate. But my professional nature is an obliging one, so I consented to oblige the Mallorys and play Mrs. Winthrop. I was right about the press; only one paper took especial notice of the change of cast and gave me anything like a criticism. I continued to play the title role during the second run of Mrs. Winthrop, and then I acted in the Russian Honeymoon. When the Honeymoon was over my season was finished and I came here to the Masconomo, congratulating myself on a successful season and looking forward to the beginning of another in September. A few days ago I received a letter from Mr. Frohman, saying that it was the desire of the Mallorys that when the company appeared in Boston in the Autumn I should again play Mrs. Winthrop. I wrote back at once, saying that I would do no such thing. If I played in Boston, I should play Mrs. Dick, the part in which I had made my hit in New York, the part which I created and which I considered mine. I had played Mrs. Winthrop only to oblige the Mallorys, and I did not intend to let them take advantage of that fact and impose the part upon me ever afterward. I wanted to let Boston see me in my New York success. Mr. Frohman replied that he was sorry to hear of my determination, and that the Mallorys would hold me to my contract even to the travelling.

"That was enough; I had had enough of the Mallory vacillation. So I cut the gordian knot and kept my independence. Mr. Frohman came to me with several propositions. Among them he asked: 'Mrs. Booth, if you will not play Mrs. Winthrop, and will not travel, will you be satisfied to be idle half the year at increased salary?' 'No, Mr. Frohman, certainly not,' was my answer. 'Tell Mr. Mallory that I do not contract with any manager to lie idle; I contract to play.' Well, then, would I be willing to agree to play at the Madison Square whenever I was wanted? Decidedly not; I could make no such arrangement. How could I tell when I might be wanted? and it would be unfair to any other manager to whom I might have become engaged meanwhile. I have nothing whatever to say against Mr. Frohman. He was kind and gentlemanly throughout. They are hard men, the Mallorys, and will grant no favors. Yet I have granted favors to them. I have played at special performances to oblige them, and have been ill at the time. I have played for them on a 'souvenir' night when I was suffering from pneumonia, and I have, to help a performance along, rehearsed and played with a debutante when I had a serious trouble with my eyes. I have, in short, done many things for which I had no reason other than to oblige them, and then they talk of forcing me to keep a written contract which was supplemented by a verbal understanding; they take away my best part and treat me as if I were an automaton. I don't know yet what I shall do next season; but I shall never play for the Mallorys again."

Ready for Business.

A rotund, swarthy-faced gentleman dressed in a blue serge suit accosted a reporter Saturday in the office of the Union Square Hotel. Had it not been for his unmistakable blue eyes the MIRROR man would not have recognized in him the erst pale and slender J. M. Hill. In reply to the question where had he been keeping himself, Mr. Hill replied:

"I bought a farm out in Maine, some distance north of Bangor. There I have been engaged in bucolic pursuits, acquiring flesh and spirits in an equal degree. Last season—in fact, for several seasons past—I worked pretty hard, and needed the recuperative advantages offered by a locality like that in which I have passed my vacation. Driving and superintending the cultivation of my lands have put new life into me. I am not so stout as Mr. Maginley, nor so thin as Mr. Davidge, but I tip the scales at a good figure."

"What are your plans for the near future?"

"To-night I go to Chicago, where I shall remain until the Mather season begins, about the middle of next month."

"Your time is entirely filled?"

"Yes. All dates are made. I play only a baker's dozen of one-night stands the whole season."

"You have as yet made no arrangement for Mather's appearance in New York?"

"None."

"What object do you expect to gain by avoiding an engagement here?"

"None in particular. Miss Mather has made her success without a New York endorsement—she does not require that. When I see that she can fill valuable time in this city with the same profit that she can utilize it elsewhere, I shall arrange for her appearance here. A New York reputation was not essential to her artistic success and her status has been fixed without it."

"People avowedly inimical to your interests state that there has been a falling out between you and your star."

"Indeed! This is the first I have heard of the falling out, or the report either, for that matter. You may nail that lie at once by stating that the business relations existing between Miss Mather and myself are now and always have been of the friendliest character. Those that seek to injure me by inventing such reports will have only their trouble for their pains."

The Musical Mirror.

The Sunday concert at the Casino was only thinly attended, owing, no doubt, to the sultriness of the weather. Among the good things of the evening we may mention Remenyi's performance of the "Thema con variazioni," by Paganini, which was really good. Mlle. Carreno played Chopin's Nocturne and Valse with a good deal of taste, and the orchestra was good, as usual. Mr. Remenyi is not a really great violinist; his style is somewhat greasy and his intonation not always accurate; but he has a certain quality of his own that attracts attention and pleases those who are easily gained over. His tone is full and broad, and his evident earnestness does much to help him toward success. Mlle. Carreno is an unequal player—some things she does well, others ill—as, for instance, the Chopin Valse and Nocturne were delicately played, but Liszt's polonaise in E was given coarsely and without understanding. To be sure, Chopin writes beautiful music, full of intention, while the polonaise of Liszt is nothing but well-regulated noise—clever enough as noise, but nothing more; "a thing full of sound and fury signifying nothing."

* * *

Prince Methusalem is drawing excellently at the Casino. The opera has, to use our current slang, "caught on." Now, it is very well done, no doubt; but not so superexcellently as to explain the mystery that the same opera done over the way at the Cosmopolitan was a dismal failure. Truly, the orchestra of the Casino is better than the orchestra of the Cosmopolitan was. The chorus of the Casino is better than the chorus at the Cosmopolitan was. Lilly Post is fathoms higher than the pretentious amateur who essayed the part of the Princess at the Cosmopolitan; but the Cottrelly is not nearly so good a Prince Methusalem as Catherine Lewis was. Perhaps it was the polyglot dialogue at the Cosmopolitan that killed the piece, and truly if Germans will adventure on the English stage, they ought at least to learn the language first. We are a composite people, no doubt, but we like our English straight. Many a man, and woman too, who talks the most nasal Yankee, the pollyvowellest Western lingo, the niggeriest Southern speech or the most guttural Pennsylvanian, will take umbrage at an actor doing the thing he does himself. Nay, even the new pronunciation taught in our public schools, such as the rising the sound of "e" instead of that of "a," in the word "clerk," or the hard "u" in "constitution," will not be tolerated on the stage. Why, then, should a German expect that his dislocated attempts at our tongue should be received? 'Tis a pity that Cottrelly has no voice. She would be a good singer if she had; but even as a fiddler cannot fiddle without his fiddle, neither can a vocalist vocalize without a voice. Little Tiberini, the whilom tenor, once said to Vestvali, who was a magnificent woman, a splendid actress and a voiceless singer: "Aha! Madame, you sing ver' vell here"—pointing to her legs. "You sing beautiful here"—pointing to her softly-rounded bosom. "Splandeed here"—designating her figure. "But not a damn bit here"—putting his finger in his mouth. So it is with Cottrelly. The detestable libretto still continues in all its aboriginal barbarism to offend the ears of judicious folk. But what of that; the piece draws, despite hot weather and innate dullness. But it must be confessed that it is grandly mounted, and admirably performed for the most part, with just that exaggeration of the comedy that is calculated to please a midsummer-night's audience too perspiring to be particular.

* * *

A very pretty ballad, called "The Cherry Tree," has been written by W. W. Badger, a well-known soldier, lawyer and poet, and set to music by Fred Lyster. The song is dedicated to the Countess de Bremont, whose portrait appeared in THE MIRROR a fortnight ago. Mme. de Bremont, who is a brilliant vocalist, will introduce it in her piece next season.

* * *

The rehearsals of Mr. Pratt's opera, Zenobia, are going on with great vigor at the Twenty-third Street Theatre, late Passion Temple, under the capable care of Signor Novellis, than whom a better or more careful chorus-master cannot be found. Judging from the quality of sound that wells up from the chorus room, that part, at least, of the performance will redound to Mr. Strakosch's credit.

* * *

The score of Zenobia is undoubtedly the work of an educated musician. Whether it have the "quality of easiness" that goes so far towards success, or that striving after the unattainable that is such a potent factor in failure, time alone can tell. We bespeak, however, for Mr. Pratt, as an American composer who "does his level best" and is not content to jingle variety tunes and drone psalmody, a fair and impartial hearing.

Corbyn on English Affairs.

Sheridan Corbyn, the courteous manager of Frank Mayo, arrived from England on Monday, and was immediately button-holed by a MIRROR reporter.

"Well, what did you accomplish?"

"All I went after, though my mission was not exclusively one of business. I have booked Mayo for eight months in England, Ireland and Scotland, opening in London in June, 1884. I have placed the Red Pocketbook at Drury Lane, to follow the pantomime in the early Spring, and have done the same with Snowflake at Her Majesty's Theatre. John Woodard will go over to supervise both productions."

"What is your impression of things English?"

"Well, it's mixed. London is a grand show town, but they are too much in love with themselves to give the average American a fair hearing. I do not mean the managers or actors, but the public. They are perfectly satisfied with England and every thing English."

"What do you think of Irving?"

"I can't say that I like him. I saw him in The Bells. The house was crowded and fashionable, and he was applauded to the echo; but worse performance, both by star and company, it has never before been my lot to see. Irving has a most expressive eye, but there all praise must end. He is a long, lank, ungainly man, walks from the hips, assumes the most unnatural and unpleasant attitudes, and his voice is marked very strongly with that most unmusical of all dialects, Lancashire. It is a grave question in my mind whether he will please Americans, and I doubt whether his visit here the coming season will be attended with any enormons financial results. Business in London is very great, full houses being the rule at most all theatres, with high prices, ranging from $2.50 (ten shillings), orchestra chairs, to twenty-five cents in the gallery. Leavitt has the Avenue Theatre for eight months, but I fear he will do nothing. His ventures in the provinces have all failed. I would not dream of managing in England. This country is good enough for me every time, so I have placed my business affairs in the hands of Augustus Harris, of London; Michael Gunn, of Dublin, and Mrs. E. Saker, of Liverpool."

"Will Mayo do Crockett all next season?"

"Yes, with perhaps other pieces. We open in Buffalo, Sept. 3, and are booked solid till January. In the meantime I will join Mayo at 'Crockett Lodge,' and spend the remainder of my vacation there. By the way, I was surprised at the foothold THE MIRROR has in England, and it is extensively quoted in most of the papers."

Reflections En Voyage.

After graciously granting a *Herald* reporter a column-and-a-half interview about nothing at all, Lillie Langtry sailed away from our shores on Tuesday. For a short time, at least, we are likely to have a respite from the vast amount of conspicuous attention which the press has devoted to her most trivial movements. Now that the fair Englishwoman is on the sea—if she be not a victim to the ills that usually afflict the trans-Atlantic voyager—she is probably reflecting on her singular American experiences. That these thoughts are chiefly of a pleasant character it is not difficult to imagine; but a drop or two of bitterness very likely tinges some of them.

In the first place, she will linger over her pecuniary success. More dollars than she ever dreamed of possessing stand to her credit at Drexel, Morgan and Company's concern. They were earned honestly and easily. True, by the wildest stretch of imagination she could not view these gains as the just reward of fine talent justly employed; indeed, she must realize that they are the proceeds of well maintained notoriety ably traded upon. What matters it if other women, gifted with similarly lucky opportunities, shrink from seeking fortune by the same means, preferring to attain distinction by earnest endeavor and without adventitious assistance? Notoriety money would burn and sear the consciences of people possessed of uncommonly nice sensibilities; but Langtry, no doubt, fully realizes the commercial spirit of the age and knows that the earnings of her season, salted down in good United States currency, are worth quite as much as the earnings of anybody else. On this score, therefore, the pleasure of her thoughts at sea will suffer no discomfort.

The social outlawry to which she was sentenced on her arrival, and which remained in force up to the moment of her departure, may cast a transient gloom over the Lily's recollections. She did not rebel against the punishment; she did not question its justice; but the fortitude with which she endured it must have cost her many a hard struggle and covered painful wounds. Even professional beauties have something in common with the rest of humanity, and pass through their hours of mental misery. Beauty is only, skin-deep, while pride permeates every portion of woman's delicate organization. But Langtry is philosophic. She will not complain nor dwell those that have arrogated to themselves the right of judging her. The tune of Society has not interfered with her money-getting; it has obliged her to give closer attention to the conciliation of Mammon. Mrs. Grundy shut her drawing-room door and posted guards to prevent the exile's approach; but Mrs. Grundy had, nevertheless, patronized the Lily's dramatic exhibitions liberally and honored her with considerable approbation. Then, too, there have now and then arisen apologists, like the author of the communication published elsewhere in this week's MIRROR, who have defended her "advanced ideas" and derided the critics and the communities that have not eagerly and unreservedly admitted her absolute spotlessness. Freddie and the Pullman car—harmless little diversions—have furnished the theme for much warm discussion, both *pro* and *con*, all of which has helped to "spread the light" and accumulate capital in free advertising for the next season.

On the whole, Langtry's reflections *en voyage* are likely to be of a pleasant character.

Pop's Fascinating Dancer.

Marie Vanoni left Monday afternoon, with her two children, for her farm near Bound Brook, N. J., where a rest of four or five weeks is to be enjoyed after a season of hard work lasting over a year. She had only a week's vacation previous to joining Rice's forces, and says she was so worn out as not to have done justice to her appearances in Pop. Managers to the number of a dozen were anxious to engage her, but E. E. Rice stepped in just in time, and she has signed with him. Mr. Rice leaves this week for Europe to get an opera expressly for Mlle. Vanoni, and she will open the new Bijou with it.

"I'm very well satisfied with my success here," said Vanoni, "and feel sure my New York reputation would insure a successful tour through the country should I not prove a go in opera. But I have sung in opera, and when it's of the lighter nature find it easier than my specialties. I shall be glad to settle down to one thing. I have been singing and dancing here, there and anywhere—sometimes at several places in one evening, appearing as many as fourteen times. Once I sang at a Spanish picnic in Jones' Wood and at Koster and Bial's the same evening.

"Where did I learn to dance? Oh, I've danced and sung ever since I was a little girl. It's hereditary. I have two sisters in the business in Europe. I shall introduce several of my more popular songs in the new opera, just to make it go well, you know. I would have liked an appearance in French opera very much, for my English speech is not as perfect as could be wished."

"Soured" on the British.

Nat C. Goodwin, looking better than ever, returned from Europe in the *Celtic* last Sunday. The trip was one of the fastest on record. A MIRROR reporter met Mr. Goodwin at the Hoffman, Monday, when the latter said:

"I'm very glad to get back, and although several offers were made me to play, I wouldn't star there for anything. It's my opinion the English people don't want American actors, the numberless failures warranting that view. You can hardly blame them after a season of Leavitt's 'Representative American Standard Attraction," as he bills the Rentz-Santley company. Duped in such an outrageous manner, the British keep shy of really representative actors who venture to appear. Look at John Raymond, as good a comedian as myself, if not better—he was a dire failure. Mrs. Langtry comes over here and is puffed two columns and a half in the *Herald*; but Mr. Booth goes to England and is hardly noticed. Now, Mr. Irving, who is a very nice man, will take a great deal of American money home with him after his season here. Why so? Simply because Americans are such big fools as to toady and kneel down to anything English. Mr. Irving will deserve all his success, for he is an artist and has done a great deal for the stage. But I tell you it's all wrong; they get taken in so often by shabby American attractions that when a good one appears it has to suffer. I'd be afraid to play there."

"Did you get any new plays while away?"

"No, sir; I went all around, saw everything, but could find nothing to suit me. American talent is good enough for me. Mr. Shewell is now writing a play called A Terrible Time, and my repertoire will include A Member from Slocum, Hobbies, Major Wellington de Boots, a number of farces, and a new burlesque."

"Then you'll hardly star in the British provinces after the season here?"

"Not any for me. I've soured on the British. Their actors don't begin to compare with ours. I saw them all, and paid my way every time, so feel that I've a right to my opinions. No one seemed to know or care anything for me, so I was perfectly independent. The Union Square people don't know how fortunate they are in leaving Charles Warner alone. He would never do here, and his ideas of salary, etc., are away up above the bounds of common sense. They are all the same way."

"How about your company?"

"All made up, with exception of two now being negotiated with. Myself and wife, William Herbert, W. H. Harkins, E. H. See, Mr. Samuelson, Jennie and Emie Weathersby and Miss Nella form it so far. Time is all filled, and Nat C. Goodwin is going to manage.

The Giddy Gusher

ON AN OUTING.

Very few women, uninspired by the presence of men, are decent company for two consecutive hours. They talk themselves out with the last item of current scandal. Their spirits flag; if they are independent enough to drink a couple of glasses of lemon-soda they are sure to have hysterics; if they go in, as they usually do, for lunches or ice-cream and lobster salad (the Sorosis favorite combination) they get ill—and altogether the Gusher goes on no excursions of a purely feminine nature till Alice Harrison comes to town. That young woman would be a good partner for an Arctic expedition, and if ever there has been known on this sin-haunted earth twenty-four hours of solid fun, it's when Harrison and the Gusher go off for a day's shooting.

* * *

Up at High Bridge George Waters has a nice old-fashioned hotel called the Woodbine. In front of the house they have lately put up a hoist (I should call it)—two good-sized cars running on almost perpendicular rails. The going up of one car is brought about by the going down of the other, both being attached by strong wire cables to an immense cylinder that is anchored with lots of machinery in a shed on the top of the hill leading to the bridge. The fare is three cents, or five cents for an excursion ticket. One day last week Alice Harrison and the Gusher strolled across from the shady piazza of the Woodbine and inspected this new arrangement. We planked our ten cents and went up in the car. At the top of the elevation a multitude of catch-penny affairs were in operation. Alice got on a weighing machine, and when the man gave her a ticket with her avoirdupois set forth on it, she fell up against a tree and exclaimed against my rashness in letting her strain that elevator. We unearthed a "Merry go 'round," and rode on an an ostrich and a zebra 'till our heads were dizzy, and then sat down under a complaining cat-willow which lashed the air in a cooling way, and we gazed at the bridge above and the road below, breaking the quiet of the midsummer afternoon by casual shouts of laughter over something that was said.

* * *

Alice began telling me of some countryman who tramped down the centre aisle, at one of their performances in Duluth, or Du-something, right in the middle of a song, turned around when he got to the orchestra-railing and shouted out: "Is Eben Hatline in this show? Ef he is, he's to go stret home. His barn is on fire." Some way, showing me how this Sammy Bean made his exit, Alice stepped on a big piece of bark, and, to my intense horror, went over the steep embankment. There was a perfect gully of yellow sand running almost perpendicularly down for ten or more feet; then there was a slight diversion in favor of a mass of bushes and weeds. Alice went straight through this obstruction, took another flight down, another sand slide; struck out for a sapling that grew about eight feet above the dusty road that crawled below; snatched up a blackberry that temptingly ripened on an ugly rock; caromed on the stump of a fallen tree, and landed right side up in the middle of the path. My heart stood still as I watched the little blue polka-dotted figure flying down that awful hill.

Oh, Alice," I cried, "are you killed, my poor dear?"

"Just bring my parasol down, will you?" she replied, trotting off briskly. "I'm going to get my money back; that elevator man has got to redeem that return ticket."

* * *

Out under the trees, where finally I climbed down and joined my acrobatic friend, we found a crowd of various people at the little tables, and among them an actress and her husband engaged at one of the metropolitan theatres. There was evidently a good deal of trouble on the old gent's mind, and it came out that Monsieur was not as attentive as he ought to be.

"I'm sure," said little Mrs. ——, "I have not changed; I never was a beauty; but any good looks I ever had I've got now; I'm as fond of my home; I'm as desirous of making it happy as ever I was; but it's all altered with Dolly. He stops out nights when he used always to be at home. The house is only a place to change his clothes in and get some of his meals." The poor dear sighed.

"It's very hard," said the sympathetic Hartman. "But they all do it, and there's no help for it that I ever heard. You give a man what he wants, and he don't want it." This chunk of philosophy made us all sad for a minute.

"I don't suppose there's any remedy," Mrs. —— continued; 'this marriage business seems all wrong."

"I remember some time ago," I began, "reading a pamphlet, by some cheerful old Boston headlight, setting forth in glowing colors the beauties of a religious rite which should expire at a certain time and have to be repested."

"Like an insurance policy," chipped in Alice. "That's a good idea; the insecurity of such a system might retain the fleeting male affections."

"Don't you believe it," responded your Gusher. "The blamed man nine times out of ten would let the policy run out and insure in some other company."

* * *

By this time Alice was thoroughly sentimental. Her black eyes winked through tears at her friend's troubles as she said: "But it is hard for a loving woman to sit by a cold hearthstone—not so hard in July, perhaps; but ashes, you know—there's something dreadful about all ashes, except cigar ashes; to look at a fire that is gone out forever, and you forced always to look for warmth in this cold world upon a dead fire."

"It's very sad," moaned poor Mrs. ——. "Of course, Dolly takes proper care of the house. It's for his own comfort to do so, and some women would be content with that."

"Some women have colored seltzer water in their veins," said I, "and a comfortable living is enough; but I had rather take a poker in my claw and rake the early ash-barrel for the remunerative rag than live without the undivided love of some fond human heart."

"There's the great trouble," mused the small, philosophical Alice. "How long can one keep the love of the human heart undivided?"

"And that," said Mrs. ——, "brings us back to the problem with which we started. How can this business of marriage be made as happy an institution as it ought to be?"

"Listen to the voice of the oracle," said Alice.

* * *

Now, at the table in front of us sat three young men, their heads mowed close, white flannel shirts on their backs and their feet encased in canvas shoes. A variety of bats and balls lay on the ground, and the crimson letters on their breasts betokened their membership of the Boulli Base Ball Club.

At the table behind sat two grey old pumps—politicians discussing the Presidential outlook.

At the moment when Mrs. —— asked of us and fate what could be done to make the marital situation more endurable, Alice called attention to the conversation going on about us.

"Never let Jimmy Sawed-off be President another year," said the clubbist. "Rotation in office is the ensign of prosperity. Look at Jim. First year, bully—this year, no attention to business—just swellin' round, puttin' on fancy airs."

Alice groaned. The table behind took up the chapter of counsel and verse of advice.

First Old Pump: "Chet Arthur for another term? I guess not. He was kinder dazed by good luck last year, and was held in by the newness of his position. He's got on his wicked old legs now. Chet is a flyer. A second term he'd be sure was his last crack, and my eyes! wouldn't he just let out! They're always on their good behavior the first year."

Mrs. —— put up her handkerchief. Alice hit me a clip on the leg with her No. 13 1-2 shoe under the table, and I said solemnly:

"No, I see no way out of it decently; but I cry out to every woman who hasn't yet jumped in: Stay out."

* * *

Let me tell you the story of the happiest love affair I ever knew; and it's as true as the fact that Pencil has had a fight with me and run up the face of the deceased Lydia Pinkham for your Gusher.

When I was ten years old Jerusha Pettibone was twenty—a nice neighborly girl who, notwithstanding the disparity in our ages, made me her confidant. A contiguous farmer came courting, but I advised her not to, and the first postponement of her wedding was on my account. Then her father died—then his—then the war broke out. This brought us up to '65. He courted her straight through from '55 to '80; he never missed an evening for years; his squeaky Sunday shoes wore a gutter in the down-steps. He sat round poor Jerusha's rush-bottomed arm-chair, while the bottom was rushed out of it by the activity of affections and the action of time.

I never saw such love, such devotion. Every Christmas, every New Year's, every birthday came a handsome present, and between times came constant, vigilant, unremitting attentions. Every evening as the clock struck 8, old Whackensteel turned in the gate; he stopped till 9:30 or 10, and with an ardent, time-defying kiss, he bade her good-night. In 1880 they were married and the Gusher attended the operation, and went home saying, "Well, one woman this side of a gravestone has got a sure thing."

* * *

May I never see a palm-leaf fan again if on the 28th day of November, 1882, Whackensteel didn't skip off to Colorado with a pretty nurse-girl who was engaged to take care of my poor Jerusha through a fit of sickness in which she lost her first and only child. But just think of the years in which he was faithful, till she stupidly married him and with the usual result!

* * *

Alice says the elevator at High Bridge, as far as she is concerned, is a failure. She blew five cents into the portly Crowley's ticket-office and then blew off the hill.

"Yours for health,"

THE GIDDY GUSHER.

Duff's Operatic Venture.

Manager J. C. Duff was found in his office Tuesday, busy answering applications for positions in his new opera company. It will be styled Duff's Standard Opera company.

"Considering the reception that my company met with last season, while presenting Heart and Hand to the public in Chicago, Philadelphia and Boston," said Mr. Duff, "I have been led to the formation of this company, which will tour the large cities. It will be an innovation in the opera field. The Boston Ideals have been very successful as an organization combining good singers and bad actors while presenting only the lighter operas. My company will contain good actors, good singers and produce both light and grand opera, and not only that, but in Italian as well as English. The lighter repertoire is to comprise Heart and Hand, Patience and La Mascotte, while Mignon and Faust will be presented in fine style. The principal feature, however, will be the first presentation in America of Lakme, with complete score, grand chorus and ballet and fine costumes."

"Who have you engaged so far?"

"I have secured Emma Juch, Marie Conron, George Sweet, Signor Campobello and J. H. Ryley. A tenor from Italy have also been engaged, and I am negotiating with half a dozen other well-known people. Special scenery and properties are being prepared in large cities, and here are photographs and colored drawings of all the costumes. We open in Chicago Sept. 24."

Richelieu.

Richelieu is a prominent play, being performed from time to time by leading actors. Whatever relates to its origin naturally has an interest for the profession. Its author having failed in all his poetical attempts, and with several dramas, at length produced The Lady of Lyons, which, as the world knows, proved a great success. It did not afford high proof of first-rate dramatic talent, its effects being mainly artificial and mechanical, founded on a very superficial and commonplace view of human nature. Its stage skeleton was in a great degree provided and articulated by Macready.

This was followed by the tragedy of Richelieu. Of its construction we have now an authoritative account. Earl Lytton, late Viceroy of India, known in literature as "Owen Meredith," and as a son of Bulwer, the novelist, contributes to a British review an article in which he develops the origin and evolvement of Richelieu. He preludes by stating that the best possible collaboration is that which insensibly results from the unreserved interchange of ideas and knowledge between a great author and a great actor. He expresses the opinion that such a combination existed in the production of the play in question, Richelieu, he discovers, was not written merely for the sake of writing a play, but expressly for the purpose of aiding Macready in an enterprise which enlisted the warm and disinterested sympathy of its author; namely, in support of Macready's endeavor to enlarge the acting repertoire of the modern literary drama of England, which, of course, in this case includes America. In the first conception of the play the chief part appears to have been allotted to a character whose name (Marillac) does not even appear in its final list of *dramatis personæ*, but whose relation to the other characters is more or less represented by that of De Mauprat. An outline of the play as at first imagined was submitted to Macready with this exposition by Bulwer: "There is one great objection. Who is to do Richelieu? Marillac has the principal part and requires you. On the other hand, if you took Richelieu, there would be two acts without you, which would never do, and the main interest of the plot would not fall on you." In the result of the conference that followed between author and actor, Marillac disappeared, the ascendency of Richelieu was established, and the play finished on these lines and submitted to the actor with this letter: "My Dear Macready: I send you the play complete. Acts I. and III. may require a little shortening, but you are a master at that. The rest average the length of the acts in The Lady of Lyons. I hope the story is clear. The domestic interest is not so strong as in The Lady; but I think the acting of Richelieu's part may counterbalance this defect. For the rest, I say of this, as of The Lady—if at all hazardous or uncertain, it must not be acted, and I must try again."

In regard to the co-operative work of author and actor, we can agree with the vice-regal critic in saying: When assured of the intelligent sympathy of the actor, the dramatist cannot too copiously consult or unreservedly defer to the actor's suggestions on those points in regard to which the actor's experience is necessarily superior to his own. But when he avers that a desirable combination for the successful production of the sterling drama, the best combination is a good dramatist and a literary actor, we must differ. Never let the dramatic author conjoin too closely with an actor of literary aspirations; his Parnassian ambition will prove too suggestive. As no child can be born of two mothers, so the true drama can spring only from one brain. Otherwise, the birth must prove a hybrid. The impulse of the original genius can always be safely preferred to the random and casual suggestions of a mind foreign to the original conception. We cannot conceive of a stage-manager or a stage-artist intervening, unless to mar the supreme effect, in any transcendant passage of the great dramatists, either of ancient or modern times. At the height of the creative and effervescent fervor of the true dramatic genius, not a word can be wisely added or taken away without suspending the heady current of emotion and impairing the vital impression of the scene.

We can be at one again with the learned Earl when he insists that the author has much to learn from the actor, but he has also much to teach him: he must be able to feel that he has in the actor not merely a technical adviser who has studied the stage, but also a sympathetic and fairly competent student of the literary conditions and purpose of his work.

A New England Manager.

"How do the prospects for next season look in your city?" a MIRROR reporter asked of Manager J. O. Bradstreet, of Gloucester, Mass., the other day.

"Never were brighter or more encouraging than now. My preliminary season open on or about August 20, with Duprez and Benedict's Minstrels. My season will be a rather long one this year, from August 20 to about the last of May."

"What class of attractions are best suited to a Gloucester audience?"

"The minstrel, by all odds, and the variety, and the sensational drama. The Madison Square companies are great favorites there also; I have never failed to draw less than $400 with one of these companies."

"What class of attractions do you think will be the most prominent in New England during the season?"

"From present indications I should judge the minstrel parties would be rather thick. You see, the New England States are a favorite section for these companies. They all seem to combine in one grand sweep, and usually about the first of the season too. The minstrel party that has not yet made its route through the New England States will find considerable trouble in store when about to book. I have already booked four minstrel companies."

"Are you troubled much in securing attractions you want?"

"Not to any great extent. The publication of my name at the head of the Gloucester correspondence in THE MIRROR has been of great help to me. I am receiving daily a large number of letters from first-class attractions, from which I will make my selections."

"What are your ideas of one-night engagements?"

"My rule is not to play more than one company in the week—not over two at most. The town will not stand it, though we have a population of over 20,000."

Prospective Novelties.

These are busy days in the office of J. Alexander Brown, but the agent paused long enough yesterday to give a MIRROR reporter an insight into his recent work.

"I have just concluded arrangements with the Majilton troupe, of which Frank Majilton and Thomas Lisbon are proprietors. E. J. Brown will manage the American tour, assisted by Charles Gordon. The troupe close their European tour at the Alexandria Theatre, Liverpool, on Saturday night, and sail at once for New York. On arrival a number of American specialists will be added, and the opening will take place at the Boston Globe, August 27. They appear at the Fourteenth Street Theatre Sept. 3, for one week, after which a tour of the large cities will be made. They will probably play six weeks in San Francisco. I'm arranging the tour of C. P. Flockton in the new version of The Flying Dutchman, by Glenny of Storm Beaten fame. He will open about the middle of October, and appear at the new Third Avenue Theatre in December.

"Haven't you the Devil's Auction business in hand?"

"Yes; and some very good engagements are being made. I've just sent to Europe for ten first-class coryphees and Mlle. Theodora de Gillert, late of the Kiralfys, who will sail July 26. Rosina Astygiano and Felicita Pasta, premieres, have also been engaged. J. C. Tiernan has joined the company."

"What prominent variety attractions are you handling?"

"The Elliott Family, nine in number, trio and bicycle riders, now with Barnum's Circus, have been secured for the best variety houses. The troupe of fourteen Japanese, also with Barnum, will close in October, and make a tour of variety theatres. In this troupe are five female dancers, the first to appear in this country. Another attraction, from Cole's Circus, is Abdallah Ben Said and his troupe of Arabs, which I've engaged for the variety stage. A Merry War is to open at Boston in a week or two, playing in the pavilion lately used by Stevens' Australian Circus. The company will be fitted out with costumes and scenery of Haverly's late opera company."

Professional Budget.

—Fred Vokes' company [illegible] this week.

—Frederick Armstrong has been engaged by Rose Eytinge.

—James Hagan goes with Hoyt and Bell's Stranglers.

—Marie Prescott is rehearsing for Vokes company at Long Branch.

—Alonzo Heath retired from Castle Inn week, healthy and hearty.

—J. W. Wakefield will run the Jersey City Academy of Music this season.

—A. Reed Jewett has a Summer place at Havre de Grace, Maryland.

—W. J. Florence will produce a new play called Facts the coming season.

—Harry Colton opens his season with Sprague in Philadelphia next week.

—The Hoyt's Opera company close season at the Boston Museum August 27.

—Neil Burgess will play the [illegible] season at Foster's, opening Sept. 3.

—The yacht Alberta has ordered in for harbor with a number of Tourists on board.

—David A. Bates, of the Madison Square is at his home in Syracuse for a week.

—Only a Farmer's Daughter opens the Norfolk, Va., season early in September.

—Kate Chester, the California actress, has been engaged for Manager's Tourists.

—Jacques Kruger is trying to get a release from Tony Pastor. He wants to star.

—Charles Wyndham sailed for England on Saturday. He will return in a short time.

—T. Gentaur Bigge, the Irish comedian, was at last advices playing in Geelong, Australia.

—The original Spanish Students are organizing this week at the Highland House in Cincinnati.

—Bartley Campbell's White Slave company will begin rehearsals at the Windsor on August 6.

—John Robinson, a well-known minstrel, has been engaged as middle-man of the Hooldoos.

—Clementine Vaughn has been engaged to take the place of Lizzie Ingle in Manager's Tourists.

—Eva Barker, late with the Summer Boarders, is spending the Summer with friends in Cleveland.

—Maude Waldemar, fishing from a yacht off Long Branch last Sunday, caught twenty-one black bass.

—George O. Starr, well known in press circles here, will manage a museum in Pittsburg this season.

—W. H. Power leaves for his Detroit home next week, where his son, W. J. Sandow, begins his season.

—Charles N. Schroeder has left the employ of the Madison Square management and gone with Nat Goodwin.

—Manager Sanger is commencing for season pamphlets illustrating scenes and characters in his Bunch of Keys.

—Bessie Gray has proved so much of a favorite at the Brooklyn test show that she is to have a benefit Friday.

—Companies booking at the Capital Theatre, Little Rock, Ark., will be given dates at Hot Springs, if wanted.

—John Wood, a son of Mrs. John Wood, of London, has been engaged to play in Clarke's Lights o' London company.

—John W. Burton, a popular Western comedian, has been engaged for Gardner's Girl That I Love company.

The Buffalo Scenic Artist did not bring overflowing houses to those companies which jumped in for a Summer map.

—Gus Williams has been secured as the opening attraction for nearly all the opera houses throughout the State of Michigan.

—The midsummer interregnum will last about three weeks longer. The darkest point of all the year has been reached this week.

—The Delanos, Fannie and Joppa, have been engaged for Mestayer's Tourists. This will be their first appearance in first-class theatres.

—Scott Marble is going into management. He is organizing a company to play his last piece, Linwood Case, through the country.

—E. B. Vosburg is at present in Buffalo disengaged. Mr. Vosburg has in seasons past been attached to many first-class companies.

—It is surprising with what rapidity the $50,000, $75,000 and $100,000 opera houses are multiplying throughout the country—ex papa.

—Manager Tillotson has almost filled his time for the Grand Opera House next season. He has booked most of the principal combinations.

—George R. Dyer, business manager of the Opera House at Wilmington, N. C., is in the city attending to bookings and hunting up old friends.

—Byron Douglas, probably the youngest leading juvenile in the profession, has arrived from California, where he has been playing to the leading theatres.

—Bessie Sanson, late of the Voltos company, has been engaged by Mr. Sanson as soubrette for the stock company of the Fifth avenue. A really good selection.

—Meyer and Mackay, specialty artists, have been engaged for the Langdon and Lewis combination. Fannie Lucille is connected with the same company.

—Charles Stanley has been engaged by Shook and Collier for the regular Union Square company, and will accompany it to San Francisco next month.

—The veteran manager, David Bidwell, informed a MIRROR reporter yesterday that he has still in his employ several musicians whom he engaged as far back as 1853.

—Jennie Winston has come to the conclusion that there is little profit in running a comic opera company, and has therefore accepted a position at the Casino.

—L. H. Maxwell and W. R. Solomon, of Kalamazoo, Mich., have organized a company to support Madeline Hardy. They open at Benton Harbor, Mich., August 26.

—After Barrett's London engagement, next April and May, he will go direct to San Francisco with his company—the longest jump ever known among professionals, so Joe Lee says.

—R. E. Graham has not been engaged by Maggie Mitchell for next season. He says this contradiction made because the [illegible] interfering with negotiations he is making elsewhere.

PROVINCIAL.

CHICAGO.

Mr. and Mrs. McKee Rankin have appeared in Robertsonian comedy the past week at Hooley's, School being the particular comedy selected for the occasion. Mrs. Rankin, as Naomi Tighe, gave a very enjoyable piece of acting, ably assisted by Mr. Rankin as Jack Poyntz. One could not help thinking, however, that Mr. Rankin is somewhat too robust for a genteel comedy part. On Saturday evening a new play, by Miss L. C. Fletcher, called The Americus, was produced for the first time on any stage, and Lewis Morrison played the leading part, the dual character of Rex, a civilized Sioux Indian, and Red Feather, an untamed son of the prairie, who are brothers. The story deals with the treatment of the Indians by the Government, has very little plot, and more than the usual amount of improbability. Rex has been brought up by an army officer who found him on a battle-field, and of course the daughter of the officer loves Rex. The father of Rex comes to Washington on a peace mission, and recognizes his son. Next act everybody is out on the boundless prairie at an Agency; Red Feather, on the warpath, is shot, and dies an agonizing and protracted death to slow music. Next act, Rex is away, and a villainous Indian agent is going to make daughter of Army Officer his wife in spite of the lady's protests. She sends an arrow-head to Rex as a sign of distress, but that person does not come on the scene until the villain and the lady are about to embrace, when a tableau occurs which ends all happily. Mr. Morrison did his level best, and to his exertions alone, the piece was saved from being hissed off. No, not that; hissing is not allowed in such cases, in this free and glorious country; but the rule ought to be broken occasionally, and an opportunity was missed on this occasion which may not occur again. Perhaps sympathy with Mr. Morrison kept the audience quiet. The piece is to be kept on for a week, and another new play is to be tried for the last week, name not yet announced.

The World has drawn better audiences to McVicker's than Love and Money; but that is not saying much. The Boston Theatre co. appear to much better advantage in The World, and it is really the best performance of the play that we have seen here. It will be continued another week, and then Youth is to be produced, for which elaborate preparations are being made.

Thatcher, Primrose and West's Minstrels continue to draw at the Grand. This week is the last of the Festival, and several new people appear, among whom are the Rankins, Frank Howard, Frank McNish and Baker and Doyle. Next week Louise Sylvester will make her first appearance as a star in a new play called A Mountain Pink, written expressly for her by E. A. Barrow, of the *Inter-Ocean*, and Mr. Morgan Bates.

The Chicago Ideals have made a pronounced success at the Academy of Music, appearing in Patience, Sorcerer and Pinafore. They may safely appeal to the public for patronage, for a better musical organization does not exist in the country for presenting the light opera now so much in vogue. The Chicago Ideals have at least eight first-class voices, which is at least twice as many as other more pretentious troupes can boast of, except the Boston Ideals. McCaull's and Duff's companies, recently here, have three singers each to carry the burden of work, and while the acting of the artists in these troupes was much superior to the Ideals, yet even that advantage may be lessened as time and practice give home singers ease and forgetfulness of self.

John Dillon gave two performances of States Attorney, Sunday, the 22d, which closed the season at the Academy.

Items: Manager Shelby had intended visiting New York during the time his theatre was closed, but his physician has ordered entire change and rest, so Mr. Mr. Shelby will go to California for a month, returning in time for the opening of his house on August 27. Assistant Manager Kensel remains in town to look after the improvements to be made in the theatre.—J. D. Beveridge left Rankin's company and started for England last week. Chas. A. Bennett is acting as advertising agent for Baum's Pavilion, where John Ince is playing an engagement. The pleasant Summer weather is a great help to this place of amusement, but the audiences have at no time been large.—The ladies of the Chicago Ideals are wearing an immense amount of diamond jewelry. Mae St. John, as Lady Angela, in Patience, was a blaze of light. At a low estimate, there must have been $10,000 worth of diamonds on the lady. Jennie Herrick and Miss Bartlett had a display that would have made Jennauschek envious—that is, if the gems are—but we refrain.—Haverly's Theatre reopens August 5 with one of his Silver King companies.—C. K. Tillotson was in the city to engage some new people for his co.—C. H. McConnell leaves for the West on the 24th, to be gone a month.—The George Edgar co. commence their season at Hooley's Theatre August 13.—Will J. Davis is happy over the success of his Ideal co., and says that when he brings them back in September they will be ready to give the Boston Ideals a rub for first place in the affections of our music-loving people.—The Thomas Concerts are being well attended, partly by musically inclined people, but mostly by such of our fashionable young ladies and gentlemen as dearly love to flirt. The dude and dudine have the chance of a lifetime in these concerts, and they make the most of them.—Mr. and Mrs. Rankin have returned to New York, and the remainder of the season at Hooley's will be finished with Lewis Morrison in the lead, supported by the other members of the co.

NEW ORLEANS.

Girofle-Girofla, by the Alice Oates Opera co., at Spanish Fort, and Olivette, by the Criterion Opera co., at West End, are still the theatrical attractions at these popular lake resorts. The sultry weather in the city has recently driven large crowds to the lake in search of coolness, and as a consequence both opera houses are doing a fine business. It is announced that the Spanish Fort management will soon introduce a new prima donna, as the Queen is not well and is very much [illegible] Jessie Bangs, of the West End troupe, will [illegible] in connection with that co. to fill previous engagements. Miss Pigeon will be his

A small co. called the New York Variety co. is giving nightly performances at Hilsenburg. The contemplated changes of operas at Spanish Fort and West End are La Jolie Parfumeuse at the former and Pinafore at the latter. It is rumored that efforts have been made to induce Rose Temple to leave the West End party and go to Spanish Fort. Only rumor, however.

Maggie Cooney, who left here to join the John F. Ward co. in New York, with whom she had an engagement, returned with the Continentals after ascertaining that the Ward co. was a "collapse," so to speak. She will probably soon join another and, it is hoped, better co. Report has it that the German text show will close in a week or so. The Favorita show is doing a good business with Castle's Celebrities, headed by Prof. E. G. Johnson.

BOSTON.

Bijou Theatre: Virginia was presented for the first time in this city last week, and met with somewhat of a success, due probably to two or three songs admirably rendered, and to the acting of one or two of the principals. I would not attempt to write about the plot, because I couldn't, so it escaped me after leaving the theatre; and I find others are in the same predicament; yet there are many clever bits of business introduced which leave a favorable impression. The songs, "Boys, boys, boys" and "Which my Sally didn't Love me True," met with especial favor, the first of these numbers proving very bright on account of the neat business introduced by eight young ladies dressed as "dudes." The hit of the week was made by Digby Bell as Samuel Nubbles, his various make-ups calling forth applause from the audience upon his every appearance, his singing and acting making him a great favorite; and it really seemed, as he suggested in one verse of "Which my Sally didn't Love me True," that the audience desired him to give the entire show. Since this gentleman has appeared with the co. at this theatre he has appeared in three characters, each differing vastly from the other, and in each of which he has made a distinct hit. B. R. Graham did not appear at home in the character of De Ville, for although he acted the part very well, there was much lacking to make it altogether satisfactory in an operatic extravaganza. There was much room for improvement in Minnie Conway's impersonation of Virginia, the lady acting and singing in a listless, I-wish-I-was-down-the-harbor style, which can no doubt be easily corrected. Augusta Roche created much amusement as Miss Cowslip, bringing the part into prominence. This lady deserves warm praise, for it can also be said of her that in all the characters she has undertaken she has striven hard and always met with success. It is needless for me to say that Virginia was placed upon the stage in excellent style, with attention to all details, for the management has already become noted for its excellent work in this respect. The chorus did excellent work, the young ladies as "dudes" and sailors presenting a very neat appearance, and the photographers meeting with applause for their singing and acting. Virginia will be continued this week.

Boston Museum: Olivette was presented by the company engaged during the Summer season, strengthened by the addition of William M. Carleton, whose talents did much toward winning success for the opera, his singing proving one of the most enjoyable features. The three comedians, Howson, Wilson and Marble, can be spoken of together, each aiding the other to introduce all the fun possible, and each winning success in his individual role. Marie Jansen presented a very pleasing appearance as Olivette and sang with much taste. The chorus, costumes and stage setting deserve praise. Olivette will be continued this week, after which Billee Taylor will hold the boards for one week, to be followed by The Chimes of Normandy, which will be the last week of the opera season. Monday, August 13, Haverly's Mastodon Minstrels will appear.

Oakland Garden: Iolanthe was presented for its second week by the Rice Comic Opera co., and succeeded in attracting large audiences, who were pleased with the performance, Ida Mulle particularly winning favor. This week Charles Fostelle, supported by a strong company, will present Mrs. Partington, followed next week by Smith's Comedy co., in Furnished Rooms, and August 6 by the Corinne Merriemakers.

Boylston Museum: This theatre attracts large numbers to see the programme presented, which includes many popular names.

Items: Boston Theatre, Globe, Park, Windsor and Howard closed.—The alterations and improvements at the Howard will cost in the neighborhood of $12,000, as it is the intention of the management to have a fine theatre. The regular season will open August 20, on which day, I understand, Manager Harris is to invite the members of the press and a few of his intimate friends to a champagne supper.—The Calef Sisters—Jessie and Emma—deserve praise for their dancing in Virginia, winning deserved encores nightly.—The Corinne Merriemakers, after playing a successful engagement at St. Johns, N. F., returned to this city last week to rest and reorganize. The co. left this morning to play an engagement at Providence this week.—Janet Edmondson will appear in Virginia this week in place of Miss Conway.—Ralph Delmore is in the city; he has signed with Emily Rigl for next season.—This is the last week of the Summer season at the Bijou Theatre; the theatre will remain closed about four weeks. This is also the last week of Rice's Comic Opera co. and Collier's Standard Opera co.—Fred Anderson may take the management of a co. being organized in this city.—It is rumored that Harry Woodbury is married. If it is true, I congratulate the young gentleman and wish him success, for he is a painstaking young actor, full of promise, and one who will in time gain prominence.—Harry Dixey sailed for Europe Saturday.—Edward Kendall has not yet signed with Chanfrau. He has many other flattering offers.—The eight young ladies dressed as dudes in Virginia reminded many of the long overcoats with apologies for human beings inside, waiting in Washington street Saturday afternoons for the theatres to let out.—Rice's Comic Opera co. produced Patience at Oakland Garden last Saturday.

ST. LOUIS.

Pickwick Theatre (Cottrill and Short, managers): The Norcross Opera co. began an engagement 16th. A translation of Vasseur's Le Tyrolien, was presented. Miss St. Quinten appeared as Muller, a beggar boy, to great advantage, singing very sweetly. Gus Bruno, in a comic role, made a big hit. I. W. Norcross, Jr., J. H. Burnett, Kate de Jonge and Minnie Carroll, are in the cast, and all do well. It has been the best attraction given at the Pickwick this season, and will be retained the coming week. Mascotte is underlined.

Uhrig's Cave (Pat Short, manager): Merry War was revived 16th by the Ford co., and has made a great success, the garden being crowded at every performance. Charles F. Lang made his reappearance with the co., and had a warm reception, being a great local favorite. He sang his numbers very sweetly. Philip Branson was Umbert, and acted and sang well. Sam Reed is the best Belthazar that has appeared here. Miss Reynolds appeared in her original role, Artemisia, and was imposing and handsome. Marie Bockel, as Violetta, sang three nights, and then gave up the role to Mamie Taylor, who has done excellently, all things considered. Louise Eissing was the Elsa, and a sprightly and interesting one, singing finely. The chorus and orchestra were very satisfactory. Bluebeard; or, The Hazard of the Dye, is to be produced 23d. Alice May, the English-Australian burlesquer, will appear in the title role.

Items: Mrs. Belle Sullivan, of Fred Warde's co., is in the city visiting friends.—Marie Bockel (Mrs. Sam Reed) is broken down by overwork, and will sing no more this Summer.—Manager George A. Robertson has gone East, to be absent about three weeks.—Gus Thomas, assistant treasurer of Pope's, is in town, after a brief tour with one of Frohman's cos., and is getting in trim for the Fall campaign.

SAN FRANCISCO.

JULY 27.

At the California Theatre 7,000 drew a fashionable audience last night. All Eastern readers are familiar with the plot, so, therefore, I shall not dwell upon it. It is pronounced a success, both by the press and the public.

Nell Bergue is Vio at the Baldwin, has given satisfaction in every particular. Maude Granger comes to us next in The Second Love. Her support is said to be a strong one, and the title will draw the fair ones surely. The Minstrels' efforts to please have been crowned with success, and the new members seem to be at home. C. Fox Samuels, the fine baritone of the co., was suffering from a severe cold last week, but puts in an appearance to-night.

The Romance of a Poor Young Man, with Wallack's New York co. in the cast, opened the Grand Opera House last night to cheap prices. Dress circle, 50 cents; balcony, 35 cents, and gallery, 25 cents. Light house. On Monday, 23d, Messrs. Leavitt and Hayman open the Grand Opera House in conjunction with the Olympic Club. Youth is underlined for 30th. Ben Teale is stage manager.

Items: Ida Aubrey has returned from the East to pass her Summer among us.—Maude Granger's advance agent, J. J. Ryan, is in town.—John Robinson's circus, after touring the Pacific slope, leaves for New Zealand and Australia Oct. 20.—Marcus Mayer is to work in Nilsson's behalf, and the telegraph wires are being utilized by him. It is likely that on April next Nilsson will again visit our shores.—Edwin Thorne is said to have cleared nearly $3,000 on his season at the Baldwin, while the managers, Messrs. MacAbee and Masterson, hardly came out even.—Leavitt and Hayman have paid, since Christmas last, $36,000 for railroad fares.—The Bert-Palmer co. only paid expenses in the interior.—In August, Courtwright and Hawkins' Minstrels go to the Grand Opera House. From *Figaro* I clip the following: "Manager Bert is making his presence felt as manager of the Grand Opera House—his new departure. The mammoth chandelier has been lowered in the orchestra and is undergoing a washing. Getz and Swan's workmen are busy on the right and left of proscenium boxes, which were resplendent in cream and drab colors, and being ornamented with rose tint and gold. Another gang is at work on the proscenium arch, finishing a handsome centre medallion picture and the scroll work of floral decorations on each side. On the stage Voegtlin has the old '49 drop-curtain in hand—representing an ox train crossing the plains in the pioneer period—and is painting a new drop over it. It is said to see this picture, that tells its story so graphically and was always an interesting study, in the hands of the destroyer; The new drop may be more beautiful in an artistic point; but it will not touch the heart like old '49."—At Portland Janauschek closed her engagement Saturday. It has been a satisfactory one both for the manager and the public. Sol Smith Russell opens on Monday.—Sherman's (now Sherman and Hinman's) Circus opened on the 10th. At the Elite, the oldest established place of amusement in Portland, they boast of a good variety co. and a good steady business. The *North West News* says:"Callender's Minstrel Carnival, composed of fifty artists, is making toward Portland, and will appear at the New Market in about three weeks. The co. is now performing at Bismarck, Dakota." This is a portion of the Callender's Minstrel troupe that is coming to the Baldwin in August. The other co. was at Buffalo on the 4th, and will come here via Central Pacific road. They will unite in one mammoth minstrel co. here.

CINCINNATI.

Col. Thomas E. Snelbaker, for several seasons manager of the Vine Street Opera House, but now proprietor of a prosperous variety house in Washington, D. C., was in the city on the 19th on a flying visit. The inaugural card at Heuck's New Opera House will in all probability be Bartley Campbell's White Slave combination. Messrs. McElfattrick and Son, of St. Louis, are the architects of the new opera house at Danville, Ky. Some maliciously-disposed persons attempted on the night of the 20th to conflagrate Newman's Opera House, Covington, Ky., but the fire was luckily discovered before making much headway. Manager John Havlin has selected Joe Morse as stage manager of his new theatre.

Bella Moore has secured permission to play Fogg's Ferry and Dewdrop in the small towns during the coming season, and Lou Locke, a local artist of some repute, is busily engaged in preparing the necessary scenery. A. B. Bennett will look after the advance interests of the co. The brilliant display of fireworks at the Highland House on the 20th, by James Paine, of London, attracted an attendance of some 6,000 people, and was thoroughly appreciated. So successful was the performance that Manager Frank Harff has concluded to repeat the exhibition at an early date. The Spanish Students (Abbey's original party, of course) are booked for the current week at the Highland House.

Manager Fennessy, of Heuck's, returned 21st, after a week's excellent sport at Lake Petoskey. Scenic artist Rettig, who has just completed the drop-curtain for the Ironton (O.) Opera House, returned from that city 20th. Rettig, who, by the way, is probably the youngest artist in the country, will paint the new drop for Robinson's Opera House. Tony Pastor's troupe will, so Manager Fennessy assures me, inaugurate the season at Heuck's (old) Opera House August 18, followed 25th by Lizzie Evans for one week under the joint management of Havlin and Callahan, presenting Fogg's Ferry.

C. W. Roberts, Fred Warde's business agent, was in the city 21st. Manager P. Harris contemplates throwing open his Dime Museum to the public on Sept. 3. Kate Beebe, of this city, will in all likelihood replace Dora Stuart in Gus Williams' support. The enjoyable season of Summer-night fetes, which occur at the Zoo each Thursday evening invariably attract a remunerative attendance. Secretary Hall, of the Dramatic Festival Association, has already secured subscriptions for the season in 1884 amounting to $35,000, and the Association will incorporate at an early date.

PHILADELPHIA.

Chestnut Street Opera House: Will reopen Sept. 3 with Daly's co. in Casting the Boomerang.

Chestnut Street Theatre: Will open for the season August 27, with Ada Gray in East Lynne as the attraction.

Lyceum: Will open on Monday evening, August 27. The first attraction of the supplementary season will be Carlton's Irish League Minstrels, a band of Hibernians. Ballads will be a great feature of the entertainment.

Walnut Street Theatre: The list of attractions already secured by Messrs. Fleischmann and Hall includes, among other representative stars and combinations, Edwin Booth, Annie Pixley, Joseph Murphy, Effie Ellsler, John S. Clarke, W. E. Sheridan, Collier and Rice's Opera co., Brooks and Dickson's Parisian spectacle, the Boston Opera co., Fanny Davenport in Fedora, Charles Wyndham and his London co., the Kiralfy Brothers' spectacle, Robson and Crane, John T. Raymond, Augustin Daly's New York comb., Hearts of Oak and W. J. Scanlan. The Walnut is now undergoing a general overhauling, and extensive and costly improvements are being introduced. The opening will take place in August.

Bijou Theatre: Improvements are progressing rapidly. A new circle is being added and the orchestra seats are to be newly upholstered. The new front promises to present a fine appearance. It will be finished with glass and veneered. J. McDonough, the owner, is doing all possible to render the theatre both comfortable and pretty. J. W. Reynolds has been engaged as stage manager and George M. Frost will be associate manager. George Wood will reopen the theatre early in August, and the initial attraction may possibly be of the light comic opera order. Lillie Winton, who is engaged as leading lady, sailed for Europe on Thursday, 19th, accompanied by her sister Sallie and her father. Miss Winton will not appear at the Bijou until about the middle or last of September.

Summer Briefs: Managers Nixon and Zimmerman will visit Bedford Springs. The latter has purchased the beautiful residence of District Attorney Graham on Columbia avenue. The entire building is beautifully frescoed and finished in dark wood.—Manager John Holmes, of the Arch, is at Atlantic City, where Manager Hall, of the Walnut, put in an appearance last Sunday.—Donald Harold is at Atlantic City, a guest of Mr. and Mrs. William Davidge, Jr., who have rented one of the most attractive and roomy of the many beautiful cottages at this popular resort. Don Harold is full of humor and wit, and keeps it lively for every one.—The taking down of the back wall of the Chestnut Street Opera House will give three feet additional stage-room, and cost the sum of $10,000. Colonel Joseph M. Bennett will spare no expense to enhance the interest of his fine theatre.—The work on the new Grand Central Theatre is progressing, and begins to make a good show. It will, it is said, be a great theatre.—John McDonough will be missed at the box-office of the Walnut this season. He goes with the Boston Ideals, who will find him a genial gentleman.—Harry Lyon will be found in the box-office of the Arch again.—The work on the Arch Street Opera House is going on rapidly. It will probably be called the "New Ideal."—A new variety theatre is talked of.—The heat here is something terrible, but the Summer Garden Concerts are largely attended nightly. There is little or no news.

CLEVELAND.

The attendance continues about the same at Haltnorth's Gardens. The Original Spanish Students continued the second week's engagement with a change of programme. The concerts are all quite enjoyable, but more so when the listeners have the freedom of the beautiful gardens. The make-up of Whitfield continued to provoke mirth. This week the attraction is a good one, and a large attendance may be expected. The Seventh Regiment Band, of New York, opened a week's engagement Sunday night to a very large assembly. This orchestra, which is composed of fifty musicians, is in good condition, and gave an entertainment which was very enjoyable. They give a change of programme each week.

During the week the nights will be termed as follows: Monday, Pyrotechnic; Tuesday, Extra; Wednesday, Choral; Thursday, Soiree; Friday, Request; Saturday, Terpsichorean and Military night. Sunday afternoon and evening they will render a grand farewell programme. This will probably be the gala week of the Summer season.

The Kempas Ladies' Orchestra have been put off until the 30th, when they open a two weeks' engagement. The fortnight following will be occupied by the Hungarian Gypsy Band.

Mention: The regular houses are closed up tight, an from general appearances don't seem to be missed much. The time is far distant whenever Cleveland can support its theatres during the Summer.—The New Park building is going up very rapidly. Will probably be under roof within a week or so. Manager Hartz says it will certainly be opened October 15.—September 2 will be the opening night of the season at the Euclid Avenue. Manager Harris returned from New York, 19th.—The bookings at the Euclid Avenue, New Park and Academy of Music are all completed. A few dates are left open at each place for the introduction of novelties and successes which may be sprung during the season.

BROOKLYN.

This is the last week of Grau's English Opera co. at the Pavilion Theatre, on Flatbush Avenue. The success attending this enterprise has been immense. Ever since the opening night, five weeks ago, the tent has been well filled every night, and on many occasions densely packed. Manager Grau will go away from Brooklyn with a plethoric pocketbook, and his company with salaries earned during a Summer season—an almost unheard-of occurrence. On Monday night The Mascotte was again put on the boards, with Bessie Grey and Harry Brown in the leading parts. It was played on Tuesday evening and at the Wednesday matinee to immense and enthusiastic audiences. On Wednesday night Olivette was produced. It will also be played on Thursday night. The season will end with the production of Patience on Friday and Saturday nights and at the Saturday matinee. On Friday night the popular little prima donna, Bessie Grey, will take a benefit.

Wild West will open a short season on Monday next at Prospect Park Fair Grounds. Among the attractions announced are a camp of sixty genuine Indians, a band of twenty genuine cowboys, a group of picturesque Mexicans, over one hundred genuine Indian horses, a herd of genuine buffaloes, a herd of mountain elks, a drove of ferocious Texas steers, the original Deadwood stage-coach. Dr. Carver, Captain Bogardus, and, last, but not least, Buffalo Bill. Here is enough certainly to set the rising generation frantic, and to allow them to discount dime-novel thrills for the genuine article.

The Park and Brooklyn Theatres and the Grand Opera House will open on August 27; Hyde and Behman's, on August 20. All the houses have been burnished up; good combinations have been engaged, and there will be plenty of money for the managers next season.

ARKANSAS.

HELENA.

Haverly's Minstrels will open our theatrical season in September. Manager Fitzgerald will be in New York August 1 to complete his bookings, which are already numerous. Judging from his bookings, he says he looks forward to the season of 1883 and 1884 as being very successful.

CALIFORNIA.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): Edwin Thorne's Black Flag comb. opened 13th, to a good house, and proved the success that it has been elsewhere. The co. is a good one. Thorne, Bassett and Master Woodruff were the features of the performance.

SAN JOSÉ.

California Theatre (C. W. Williams, manager): The patrons of the drama here have been given a needed respite of about four weeks after the crowding in of attractions during the Spring. Since June 21, when the Wyndham Comedy co. virtually closed the season in Withered Leaves and The Great Divorce Case, there was nothing to mar the quiet until July 3, on which date, and the evening following, the Figaro Spanish Students treated small audiences to two of their delightful concerts. Following this, on the 10th and 11th, Edwin Thorne and co. appeared in The Black Flag to good audiences. Mr. Thorne gave a manly representation of Harry Glyndon, and the work of Master Harry Woodruff as Ned was very creditable. J. L. Ashton as Jem Seaton did as good a bit of character acting as has been seen in years.

COLORADO.

DENVER.

Tabor Opera House (W. S. Morse, manager): Callender's Minstrels opened 16th to one of the largest houses ever gathered here. Over 400 people were turned away the first night, unable to get standing room, all owing to progressive advertising. The advance sales for the week are large, and will insure crowded houses every night. They close here 29th.

Items: Mrs. Belle Cole, who has just closed her engagement with Theo. Thomas, arrived in town on Monday. She will give a concert here on the 26th.—Manager Forrester, of the Academy of Music, received a telegram on Tuesday from Chicago, stating that the Hess English Opera co. would open at the Academy on the 23d for one week. They will take dates that were to have been filled by home talent.—Callender's troupe did some of the most extensive advertising ever known in this hallowed.—Mr. Blanchett, who is representing the Pinkerton here, was appointed marshal of the day for the opening of the Mining Exposition. He had full charge of the Trades procession, which was composed of the principal business firms in this city. Callender's Band headed the parade, and it was frequently applauded during the march for its neat appearance and fine music. It was an immense advertisement for the troupe, and Mr. Blanchett deserves great credit for the success of the whole affair.

LEADVILLE.

There has been nothing of importance here for the past month, with the exception of Barlow, Wilson and co.'s minstrels on the 17th, 18th and 19th. They played to large audiences at the Zoo Theatre.

CONNECTICUT.

WATERBURY.

This season Manager Jacques will run his two theatres, the Opera House in this city and his Naugatuck Theatre, on the same plan as formerly—playing only two first-class attractions a week. During the next few weeks the Opera House will undergo a thorough cleaning, and be in readiness for Anthony and Ellis' Uncle Tom's Cabin, which plays there August 21. The regular theatrical season will be opened Sept. 7, by the Hearts of Oakcomb., to be followed by the Wilbur Opera co. The latter open the Naugatuck Theatre Sept. 18.

DISTRICT OF COLUMBIA.

WASHINGTON.

Theatre Comique (Col. T. E. Snelbaker, manager): Sullivan's Female Mastodon Minstrels this week.

Driver's Summer Garden (G. W Driver, manager): Wilmot and Alden, Ellwood, Madame Angela, Mlle Loraine, M. Laurance, Seaton Sisters, Franklin Brothers and Lillie Franklin.

Abner's Summer Garden (Ed. Abner, manager): Instrumental and vocal music by Arth's Orchestra, Grace Moretti and W. H. Stanley.

Item: Annie W. Story is at home visiting her mother and friends.

ILLINOIS.

GALESBURG.

The season here will open Sept. 4 with Ben Cotton's co., followed 13th by Tony Denier's Humpty Dumpty, Oct. 12, Barnum's Circus; 19th, Winnett and Healey's Specialty co.; 30th, Neil Burgess; 31st, Lights o' London; Nov. 8, Hazel Kirke; 19th, Creole comb.: Dec. 4, Oliver Doud Byron; 13th, Gardner's Karl comb.; 19th, Jumbo Davis; 25th, Robert McWade; Jan. 12, Esmeralda; 31st, Banker's Daughter; Feb. 1, The Tourists.

SYCAMORE.

Wilkin's Hall (J. L. Pratt, manager): Mason Comedy co., 19th, 20th, 21st, to fair business.

ROCKFORD.

New Opera House (C. C. Jones, manager): The Chicago Ideal Opera co. were greeted 23d by a full house. The Sorcerer was presented. The co. is a fine one.

Item: During the past two weeks the Opera House has been in the hands of the painters and decorators.

PRINCETON.

Opera Hall (M. E. Paterson, manager): There have been no attractions this week. Manager Patterson is out of town, unable to learn anything of the future.

Items: Blind Boone closed season at Mendota 13th.—Prof. George Southwell, composer and publisher of band music, spends his vacation up and down the Mississippi.—Prof. Stookey, on the high rope, 14th, was not a success, owing to bad weather.

ROCK ISLAND.

Harper's Opera House (Ben. Harper, proprietor and manager): The Chicago Ideal Opera co. will open the season here August 17. Fay Templeton follows 20th Buffalo Bill Sept. 3.

INDIANA.

GREENCASTLE.

Opera House (Brattin and Blake, managers): The never-failing Humpty Dumpty, by Tony Denier, will open our season Sept. 7, and will be followed by Jennie Yeamans, Harry Meredith's Ranch 10, The Girl I Love co., Ben Cotton, the Specialty co. of Tillotson and Fell, Minnie Foster, Banker's Daughter, Bandit King, Pat Rooney and Emma Abbott Opera co.

Arena: Sells' Circus is due on August 6. They make a success of advertising, and if one-half of their attractions materialize, the show will be worth going to see.

Items: Manager Brattin is engaged in erecting an elegant business block for the accommodation of his mammoth jewelry establishment.—The managers of the Opera House have had new bill-boards erected in the most conspicuous places in town, and are in good shape for the season.

LEBANON.

Lebanon Opera House (S. L. Cason, manager): Feeser and Daily's Southern Minstrels played to a large house 13th and 14th, every seat being sold in advance. The first attraction of the approaching season will be Fogg's Ferry August 20 to 26. Then follow Bertha Welby Oct. 16; E. M. Gardiner comb. 23d; Creole comb. 30th; Ben Cotton comb. Nov. 12.

MADISON.

Abbott and Mathews have leased Odd Fellows Hall for one year, and propose to give first-class entertainments. The season will open early in September.

MUNCIE.

Wysor's Opera House (H. R. Wysor, manager): The only attraction this month was the two performances of Feeser and Daily's Southern Minstrels 19th and 20th. They played to very small audiences. Making due allowance for insufficient encouragement, they gave a good entertainment. The San Francisco Quartette gave a delightful serenade to several of their friends and admirers after the performance of the 19th. Sheehan and Dooley, formerly with Duprez and Benedict, are with the party, and elicited frequent applause by their local hits, and the hearty manner in which they created fun for the over-numerous empty seats. Should they return during the regular season they will be welcomed by a full house.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): The first booking for next season is The French Spy, which comes Sept. 10, 11 and 12. Then follows a Black Crook co., 13th, two nights.

The new opera house is progressing fairly. On account of the accident by flood on June 1, it will not be completed before the 1st of November—a delay of six weeks. Manager Dohany does not appear to regret the accident much or begrudge the expense. The house will be an ornament to the city.

Items: Kate Laramer James (Mlle. Van Arnheim) has been here several weeks visiting her parents and friends.—John Merkel, who has been for two years with a variety troupe, is at home for a vacation. He has three sisters noted for their vocal powers. One of them, who returned from her studies in Chicago a few weeks ago, was induced to give a concert last week, assisted by home talent. It was well attended and gave good satisfaction.

Arena: W. W. Cole's Circus, expected to appear some time this month, is now billing for August 16.

ZEOSUK.

Turkish Opera House (D. L. Hughes, manager): Henry Ward Beecher lectured 30th. Subject: "Evolution." He drew a large house. The opening attraction for the season has not been selected.

Gibbons' Opera House (John Gibbons, manager): "Hiawatha" or Evangeline was put on 27th by Ft. Madison talent, to a large house. John Van Valkenburg, the well-known Iowa lawyer, read the poem, while the co. acted it out.

Items: Manager Hughes has made arrangements whereby the Keokuk Brass Band give open-air concerts from the balcony of Keokuk Opera House Wednesday and Saturday evenings, and it is now announced that the Gate City Band will play from the balcony of Gibbons' Opera House. So we will have plenty of music to liven things up during the warm evenings.

DES MOINES.

The places of amusement here have presented closed doors to the public for the past week, and will continue closed until the opening of the season, which occurs August 20.

Item: Homer D. Cope, of Barrett's co., is visiting relatives here.

MUSCATINE.

Arena: Miles Orton's Circus 14th, to poor business. Performance very quiet, and did not deserve even the patronage it got. Cole's Circus comes 25th.

CHARITON.

Mallory's Opera House (S. S. King, manager): Season will open Sept. 15, with Beach Comedy co., supporting D. S. Fitzpatrick, in Shaun-a-Gow.

Item: Warren W. Noble, a leading member of Kendall's Dramatic co. (K. K. K.), is spending the season at his home here. He is training amateurs preparatory to giving entertainments for the benefit of our Library and Reading Room.

DUBUQUE.

Opera House (Duncan and Waller, managers): The house is undergoing some repairs, and will be in fine condition for the opening, which will take place August 25, with the Chicago Ideal Opera co. Rev. Henry Ward Beecher will lecture 27th, under the auspices of the Knights. Subject: "Moral Uses of Luxury."

Items: Otis Bowers, the minstrel, is home for the Summer. Larry Mack, his partner, is his guest. It is their intention to organize a specialty co. to play the small towns. Will go on the road about August 20.

MARYLAND.

CUMBERLAND.

Our pretty little theatre, the only one in Cumberland, a thriving city of 12,000 souls, will open for the regular season on Sept. 6, with the Barlow-Wilson Minstrels. The auditorium of this house is on the second floor of the City Hall, and has three exits. The house will remain under the management of H. W. Williamson.

Sophie Langdon Gilpin, of the Chanfrau co., is spending the summer here with her parents. Howard C. Ogleby, a talented young man of this city, will make his debut this Fall with the Webb Minstrels.

MASSACHUSETTS.

LYNN.

Nothing in the amusement line during the past week, with the exception of a Dime Museum. The regular season at Music Hall will open during the latter part of August. Mrs. Langtry passed through here, en route for the White Mountains last Tuesday. A lot of cooking utensils, a "coon" in livery and a huge cake of ice that were on the rear platform of the car, were the only things to attract the attention of the bystanders at the station.

Mrs. Page, the genial old lady hostess of the Red Rock House, informs me that it is not William Warren, the comedian, but another gentleman of the same name, who is boarding at her cottage, and that no theatrical people stop there; with the exception of her son, Cyrus Page, of the Boston Museum, and Manager Field, who occasionally pay flying visits during the Summer.

Manager James F. Rock is at Ipswich, Mass., engaged in sketching, but is frequently in town on flying visits to look after his next season's business. Louis Atkins, formerly of this city, is to be the stage manager of Collier's Eastern party. He will do Clifford Armytage, in place of Harold, the character in which he appeared last season. A. C. Colburn, of the Topsy Venn co., is in town for a few days. He contemplates journalistic work next season, and has received a good offer from the Boston *Traveller*. Henry Bergman is in town. He goes with Baker and Farron.

Edwin Booth was in Lynn last week for a few days, visiting friends at the seashore. Business Manager Byram, of the Park Theatre, Boston, and wife, are at the Hotel Goodwood, Point of Pines, for the Summer.

Henry Bergman will Summer at the Revere House, Chelsea Beach. Business Manager Gougel, of the Electrical Doll party, is at Point of Pines, rapidly filling dates. James F. Choate, of this city, is writing a play which is to be dedicated to Post 5, G. A. R.

Arena: John Doris' great show will visit us August 4.

LOWELL.

Arena: Doris' Circus had large crowds at their performances 17th, and, although all of the features on the programme were not carried out, a very good performance was given. It brought many an old bald-head back to his boyhood days to see the single ring, the gasoline lamps, and the lemonade and candy venders rushing about, as also did the musty jokes of the clown, which have stood the wear and tear of many seasons. While Zazel was performing on the high-wire at Taunton, 18th, a guy-rope attached to the shears on which the huge cannon from which she is fired is suspended, suddenly parted, throwing her to the ground. The cannon buried itself in the earth about a foot from the floor where she lay stunned. This is the most serious fall she has ever had, though she has been hurt frequently in the ordinary performance of the act.

Item: Bob Tyrrell, better known as the Irish Thrush, is spending the Summer here with his family.

TAUNTON.

Music Hall (A. B. White, proprietor): Nothing in the dramatic line for several weeks past. Our season will be opened August 27, by Kate Claxton in The Two Orphans. The Hall is to undergo thorough renovation, and several new sets of scenery are now being painted, which added to its already well-stocked stage, will make it one of the best equipped in the State.

Arena: Doris' Circus gave two fine ring performances 16th, to large crowds. The bareback riding of William Showles was the best we have had here for a number of seasons.

Item: J. B. Doris was quite sick while here, and under advice of a physician, left for New York, 17th.

WORCESTER.

At the Rink past week the Fostelle co. drew good houses. They go from here to Boston, and play for one week, and then close their Summer season. The New York Ideals were booked for this week at the Rink, but did not put in an appearance, as they went to pieces in Providence. There are now no engagements here. Work at the theatre is progressing finely, under the direction of Manager Wilkinson.

MICHIGAN.

ANN ARBOR.

Grand Opera House (A. J. Sawyer, manager): The theatrical season for 1883-4 will be opened by John T. Raymond, Sept. 7. Only a few minor improvements will be made at the house.

GRAND HAVEN.

John Dillon played in States Attorney 18th to good house, closing the season at this place. It is expected the Hess Opera co. will open our season August 27. The house will be thoroughly renovated and repaired and placed in the best possible condition. The following companies are booked: Mattie Vickers' Sunlight in the Sierras, Pathfinders, Buffalo Bill, Hess Opera co., Bertha Welby, Ten-Mile Crossing, Girl that I Love, C. A. Gardner's Karl, Scott's Calamity Jane, William Stafford, Banker's Daughter, George C. Miln and Bella Moore.

IONIA.

Armory Hall (K. R. Smith, manager): John Dillon, supported by Nellie Walters, in States Attorney, gave a very pleasing entertainment to a good audience. John Dillon, as Pilgrim Boggs, was very funny, and Nellie Walters as the Quakeress was charming.

BAY CITY.

Clay and Buckley have about sixty attractions booked. Gus Williams will probably open the season about Sept. 1.

MANISTEE.

Temperance Hall (C. D. Gardner, manager): Owen Fawcett played Dodging to a fair house 14th. Owing to some difficulty which arose between Mr. Fawcett and J. D. Lee (the manager who was to have played them here) they appeared under some difficulty, and to a smaller house than they would otherwise have done. There had been no music, and the size of the house resulted somewhat from poor advertising; receipts $75. They finish their present trip on the 30th, when Mr. Fawcett will return to New York. Morrissey's Hibernicons gave another exhibition on the 16th; poor house. They spent Sunday at Bear Lake (a small Summer resort near here), and report a big time fishing for bass. Mr. Morrissey reports business very good through this section, and says he will be through again in September.

GRAND RAPIDS.

Redmond's Grand (E. P. Thayer, manager): John Dillon, in States Attorney, did a fair business 18th, and gave satisfaction. Thatcher, Primrose and West, 31st.

Item: The remodelling of Powers' Opera House will be completed by Sept. 1.

MINNESOTA.

ST. PAUL.

Commodore Davidson's large force of workmen are rapidly pushing the work upon the new opera house. The walls are strongly built upon the solid rock. Mr. Davidson is disposed to spare no expense in making the interior a beautiful temple that St. Paul may be proud of. He has appointed L. N. Scott as manager of the new house, with Mrs. Charles Hains as assistant. Mr. Scott is a gentlemanly, energetic and thorough business man, fully alive to the financial interests and proper requirements of the business. The appointments will meet with the approval of the dramatic profession, and the amusement public of St. Paul as well.

Nothing in the dramatic line at present. We have two excellent brass bands that give open-air concerts in the park twice a week. This is a gala week at White Bear Lake, a half-hour's ride from St. Paul. Col. William B. Bend having ordered the First Regiment of the State Militia into a week's encampment at this popular resort, many of our citizens avail themselves of the pleasure in the evenings of attending the drill of the corps and listening to an excellent military band, and also joining the boys in their sports. The Lake Shore is thickly studded with beautiful cottages, occupied by families from St. Paul and surrounding cities, and the hotels are crowded with visitors from abroad. The tents of the encampment, with the numerous groups of boys in blue and their lady visitors, form a very attractive and pleasing picture.

DULUTH.

Smith's Double Uncle Tom played 23d and 24th, to good business, and were to appear at Bayfield 25th. The Camilla Urso Concert co. will appear August 9. This organization is meeting with great success through the Northwest.

WINONA.

The New Orleans Jubilee Singers were greeted by a fair audience at Normal Hall, 19th. The co. return 26th. Henry Ward Beecher has been engaged to deliver his lecture on Evolution on the 28th.

NEVADA.

CARSON CITY.

Carson Opera House (John T. Preddey, manager): Neil Burgess, in Vim, 31st; Callender's Minstrels in August; date not fixed. Mrs. Laura Dainty, elocutionist, is booked for 8th, and Major Henry C. Dane for a lecture, "Up the Rhine," 28th, both under engagement of the Redpath Bureau.

Items: Since the destruction of Piper's Opera House, Virginia City, we have had very few entertainments, as Carson, although a first-rate one-night stand, will not justify managers in leaving the general line of travel between San Francisco and Salt Lake.—Adele Waters, who shortly plays a week's engagement at Baldwin's Theatre, San Francisco, will spend most of her vacation with Carson relatives, at Sugar Pine Point, Lake Tahoe.—Robinson's Circus plays here August 10. The tents will not be pitched at Reno or Virginia City, on account of shabby treatment received last season from city and county officials. Excursion trains will be run from both towns, however.

NEW YORK.

ROCHESTER.

Grand Comic Opera co., under the management of W. C. Coup, will open an engagement at the old Falls Field Garden, 30th, appearing in The Mascotte. The house and grounds have been completely overhauled and renovated under Mr. Coup's supervision, and this new claimant for the patronage of our people will be known as the Pavilion Theatre. In addition to the presentation of the leading popular light operas, Prof. Worth's Metropolitan Museum of Wonders will be upon exhibition daily. Only one price for general admission will be charged. The museum will be under the direct charge of Prof. Worth, while the operatic entertainment will be looked after by F. F. Levantine. The company numbers fifty-six members, and an orchestra of twenty-eight pieces. We have no doubt that Mr. Coup's venture will be fairly remunerative, yet we are inclined to believe that the location is not the most suitable for an entertainment of this kind, as the house is located off from our business centre; but the business tact shown by the company in former enterprises will do much to bring his new venture into public favor. He will present nothing in a slighted or cut manner; all productions will be brought out in the highest style of the art. Bessie Grey will assume the leading roles, and her support will be standard. Billee Taylor, Olivette and Patience will follow in rapid succession.

W. C. Holden and Carrie L. Bowman returned from New York 21st. They are engaged for Jane Coombs' co. Eugenia M. M. Carroll, an aspirant for stage honors, is in New York, under instructions of a well-known elocutionist, who is preparing her for her debut as a star. Emil Schenck, of Damrosch's Orchestra, is in town on a brief visit. Ludwig Schenck, so long connected with the Grand in this city, has been secured as a violinist in Damrosch's Orchestra. Tony Pastor will present his comb. to our people August 13.

The Grand Opera House will open the regular Fall and Winter season Sept. 3. Although nothing definite as yet, the probabilities are that the attraction for the opening night will be one of the latest New York successes. The interior of the house will be thoroughly overhauled. New scenery by Leon H. Lempert is being rapidly placed in position. Old scenes are being retouched, and everything gotten in readiness for the opening. Manager Lehmen has wisely retained D. W. Truss as resident manager, and a more capable and popular selection could not have been made. Mr. Truss, since his advent among us, has gained many friends, and they will be pleased to hear that he is to remain in our city.

Manager Leutchford, of the Corinthian Academy of Music, will have nothing undone to keep his house to the front as one of the handsomest places of amusement in the State. The popularity of the Academy is second to none West of the Metropolis, and under the management of Messrs. Leutchford and English, will, in the future, as in the past, keep well to the fore. The house is being renovated, and all will be in ship-shape for the opening of the Fall and Winter season, which, from present indications, will be on August 27. Attractions as yet undecided.

Your correspondent, while in New York and its vicinity a short time ago, was shown many kindnesses by Professor William H. Morgan, the well-known musician of Jersey City. Come up here, Professor, and see us; we will reciprocate. H. T. English, of the Academy, is rusticating at Cannon Lake. Rumors of a permanent vaudeville theatre are as numerous as flies, but we cannot trace them to anything satisfactory. Yet we cannot understand why a house of this description would not be a bonanza if carried out in a first-class manner. But where to locate such a house appears to be the great trouble.

BUFFALO.

Saengerfest week brought attractions to all the amusement halls. Warm and continued fine weather the whole week rather hurt business outside of the Fest Hall.

Academy of Music (Meech Brothers, managers): Milton Nobles opened 16th to a light house. Business improved somewhat, but the attendance could on be called large on any evening.

Wahle's Opera House (Emil Wahle, manager): The Queen City Minstrels began a three nights engagement 16th. They played to almost empty benches the first night, and gathered a few hundred the next two evenings.

St. James Hall (C. G. Flint, manager): This house was better favored. Ida Siddons and her twenty-five maidens fair proved the best card of the week. Business good all through.

The Saengerfest has proved a success in affording the German element a grand opportunity to fraternize with their brethren from abroad. The five concerts, which included two matinees, were listened to by audiences varying from 2,500 to 5,000—the last concert having fully that number in the hall. The receipts will not cover expenses, and will necessitate a draft of probably twenty-five per cent. on the $40,000 guaranteed. The expenses, which may seem large, include the entertainment of all visiting guests and the press representatives.

ALBANY.

There has been no happenings in the dramatic field during the past week and no prospect of anything new or startling in the near future.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): The Stetson-Lytton comb. failed to come 30th and 31st. This party lately started on a Summer tour of Western New York. The roads being in good condition, they will probably reach home.

Item: Manager Ward has so far recovered from his recent severe illness as to be able to walk down town occasionally.

SCHENECTADY.

Union Opera House (C. O. Yates, manager): The doors have been closed the entire week. Robinson and McAllister have changed their date to August 22.

Arena: The event of the Summer was Forepaugh's monster shows, 17th. The were greeted day and night with a copious rain-storm. Consequence, only a fair parade and ditto business. The audience presented a sea of umbrellas. This is the best circus that ever pitched tents in Schenectady. Your correspondent wishes to thank Charles Davis, the gentlemanly press representative, for courtesies.

BATAVIA.

Theatricals are in a state of stagnation. M. Johnson, the clarionet player of the Batavia Cornet Band, left Tuesday for Kendallville, Ind., where he joins Webb's United States Minstrels.

BATH.

Opera House (M. C. Purdy, manager): The Fall season here will open on Sept. 8, with Frank Mayo and co. A full house will greet him, as he is a prime favorite with us. Several first-class attractions will follow. Will try and give a list in my next.

Items: THE MIRROR can be found on sale every Friday morning at the book-store of Gage and Van Wie.—Forepaugh's advertising car No. 3, Charles Reed in charge, arrived on Saturday afternoon and began work at once, and now the town is billed from one end to the other. The paper is the finest ever hung here. Your correspondent visited the car on Sunday and was very nicely entertained by Messrs. Reed and Seaman and their assistants, who are a very gentlemanly lot of men. Your correspondent is under many obligations to Mr. Reed for favors.

COHOES.

Cohoes Opera House (P. J. Callan, manager): The house will be opened for the season with the Wilbur Opera co. on the 21st of August, in Iolanthe or Patience, followed by the Pirates. Baker and Farron will play Government House August 26, 27.

Arena: Forepaugh's Circus was a success. The parade and performance drew out a great crowd in the morning, afternoon and evening.

Item: Burt Sweet, of the Ida Siddons comb., was in town last week.

OHIO.

COLUMBUS.

Everything is ready for a big boom at the theatres this week. The National Reunion will bring thousands of strangers to the city, and in spite of outside attractions both houses will undoubtedly do a big business. Rehearsals of the Drummer Boy have been going on for the past week at the Grand, and it will be given in good style. Lizzie Evans in Fogg's Ferry and Dew Drop, will be the attraction at Comstock's, and if good press notices and fine paper are of any account, business will be pretty good.

J. A. Qualey has decided to abandon the law and adopt the stage as a profession. He has gone to Coburg for the Summer for rest and study.

The Grand Opera House will be brightened up and new scenery and heating apparatus put in. The season will open September 3d with Sanger's Bunch of Keys.

Comstock's Opera House will be frescoed and put in good shape. Possibly some extensive alterations will be made, but this will not be decided on before next week. Season opens Sept. 3, with Annie Pixley.

FREMONT.

Opera Hall (Osborne and McCulloch, managers): The theatrical business is very dull here at present, though matters are being worked up in good shape for next season. Already about twenty-five companies have been booked and given dates, among them Collier's Lights o' London, Hearts of Oak, Denman Thompson, Daly's 7-20-8, Gardner's Karl, and many others. F. B. Warde opens our season in Virginius Sept. 3.

Arena: Barnum's advance brigade were here last week. Bill-boards will be filled about August 1. Tents will be pitched August 22.

DAYTON.

Memorial Hall, Soldiers' Home (Larry H. Reist, manager: The Home co. presented Our Boys, 17th, to a large and highly pleased audience. J. Clinton Hall and C. Russell Blake as the Boys, were very well received. To-night, 21st, Under the Gaslight. Having missed the train for the Home, I was unable to see the performance. By request, the opening play, An Unequal Match, will be repeated, 28th.

SANDUSKY.

Biemiller's Opera House (Wm. J. Stoffel, manager): F. B. Warde opens our season Sept. 4 and 5, presenting his new play, St. Marc, and Julius Cæsar.

Items: It is an extraordinary fact that no professionals ever summer at Sandusky. Now, there is a Pleasure Party at Norwalk, a small interior town. But why do not some of the overworked professionals come to Sandusky, where they can enjoy the lake breeze and the sailing and bathing facilities? It strikes your correspondent that they could find no place that would offer so many opportunities for pleasure and rest and at such reasonable expense. Let them come and we will try and see that they enjoy themselves.—The Opera House is to receive a complete overhauling.—George Bothin, of Collier's Western Lights o' London co., spent a week here, enjoying fresh-water bathing, fishing, etc.

CHILLICOTHE.

Clough's Opera House (E. Anthon, manager): This house has been brightened up with paint, and will be opened August 24 to 27 (Fair week). It is not known definitely what the attraction will be.

Masonic Opera House (Kline and Wilson, managers): Line C. Rowe's Juvenile Opera co. presented Billee Taylor 24th. Extensive improvements will be made at this house. It will be reseated with opera chairs of a neat pattern, and the capacity will be increased to 800. The auditorium will be made more roomy. The stables will be newly carpeted and the wall and wood-work repainted. A new entrance to the gallery will be put in, which will separate the patrons of this part of the house from those of the first floor.

Arena: Barnum and Jumbo are billed for August 6.

Item: W. S. Cleveland, agent of Barlow-Wilson's Minstrels, is spending his vacation at his home here.

TOLEDO.

Theatrical matters at present are at a stand-still. There has been nothing here since the Continental Guards, who were favored with a good house on the 9th. Receipts, $700. The season here opens Sept. 10, with W. J. Scanlan as the attraction. The house is to be painted inside, and a few improvements made about the stage.

Items: C. S. Sullivan, formerly of Sullivan and Gaylord's Mastodons, has assumed the management of the Park Theatre (variety). This being the only place of amusement open, he patronage is good.

BUCYRUS.

Sell's Circus, 17th, and gave two very good performances to crowded tents. The bicycle riding of the Stich Family was the feature.

PENNSYLVANIA.

SCRANTON.

The Academy of Music is undergoing a thorough renovation, and is to be supplied with a quantity of new and appropriate scenery. The season is to be opened by C. R. Kinsley, and promises to be a rare one in fine entertainments. C. H. Lindsay, our manager, has succeeded in booking more than seventy first-class entertainments already and the outlook is very encouraging.

DANVILLE.

Opera House (F. C. Angle, manager): Will open on or about August 1 with a Madison Square attraction. Many improvements have been made, such as levelling the lobby floor, putting in storm-doors, separating gallery entrance from main, and putting in water conveniences for better protection against fire. The management will change Oct. 1. Mr. Angle, acting upon Gentry's advice, will go West. It is yet a matter of speculation who the next manager will be.

BETHLEHEM.

It was expected that by this time the work on a new opera house would be going on; but, for some reason known only to those directly interested, such is not the case. Within a small amount of the $30,000 required to build the house had been subscribed and a permanent organization was effected by the election of officers, as follows: President, C. M. Dodson; secretary and treasurer, F. C. Maltes; directors, James Willy, L. F. Walters, William Chapman, W. E. Doster, H. H. Dush, C. M. Dodson, B. E. Lehman and W. B. Myers. The stockholders at a late meeting expressed themselves so sanguine that the balance needed would shortly be forthcoming, and, moreover, felt satisfied that the investment would be a paying one. An influence brought to bear against the enterprise is the fact that the lot secured on which to erect the edifice is directly opposite the old Moravian Cemetery, and this has created no little controversy, through the medium of the press, between Moravian fogyism and citizen enterprise. How the matter will end remains to be seen. But of one thing we are assured—that no new opera house will be ready for the season of '83 and '84.

ERIE.

Prof. A. H. Knoll, Erie's cornet player, at home visiting friends, will return August 1 to Cincinnati, having accepted a very advantageous engagement at Kissel's Music Hall. His father, Anthony Knoll, the oldest and most successful teacher and organizer of brass bands in this section, is visiting friends in France and Germany. Forepaugh's Circus Sept. 6.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (William E. White, manager): The New York Ideal Opera co. presented The Princess of Trebisonde before large audiences nightly during their engagement week of 16th. The music is light and sparkling, and there are very pretty solos. The cast was good. Louise Searle as Prince Raphael rendered her part very acceptably. Jennie Reifleith was very funny as Paolo, and Eugenia Nicholson won no little applause by her fine singing and acting. Brocolini, Allen, Campbell, Nichols and Freer, gave great satisfaction, and became favorites here. The costumes were handsome and attractive, while the stage setting was all that could be desired. The co. were to have played this week in Worcester, and return and play the Pirates of Penzance week of 30th; then to Worcester for one week, and return to Providence and play Patinitza week of August 13; but the co. closed suddenly on Saturday night, with salaries in arrears. Fares were paid to New York. Brocolini goes to Boston for a season of forty-four weeks, as does also Louise Searle. I hear the co. will reorganize and stay out through the season, as the New York Ideal Opera co. Little Corinne, in her new opera entitled Bijou opens 23d. Bijou first three nights, and then Cinderella.

Items: Buffalo Bill and Dr. Carver did a big business at Narragansett Park with their Wild West show, and gave great satisfaction. Their show is new and novel, and just what we wanted down this way. The vast audience were pleased with everything on the bill, and the management were pleased with the shower of dollars that poured into the box. And here I desire to thank Manager John Burke for courtesies shown.—Miss Nicholson (Mrs. Campbell), of the New York Ideal Opera co., says she has crossed the Atlantic fourteen times.—W. H. Strickland, agent of the Buffalo Bill show, was in town last week.—Captain Halleck, formerly manager of Halleck's Alhambra, Boston, is rusticating in this city.—Manager Nixon, the circus veteran, was in the city a few days ago, looking as chipper as he did when he saw him last, ten years ago.—Ben Cotton and Little Idalene have left for the West.—Dan Thompson and wife are at the Aquidneck House, Newport.—Lillian Brown's Jollities open for a week at the Sans Souci August 27.—Frank Mayo comes to Low's Grand Opera House for a week in September.—Great preparations are being made for the Elks' excursion, 26th. The committee are working hard to make it a great success.—Manager Edwin F. Knowles, of the Grand Opera House, Brooklyn, was in town a few days ago, visiting his relatives.

NEWPORT.

Arena: Cody and Carver's Wild West drew an immense crowd at the Fair Grounds 17th. The shooting of Messrs. Cody, Carver and Bogardus was very fine,

and the wild Indian war-whoop of the [illegible] dance was an unfit feature of the show.

Items: J. J. Flood, our enterprising [illegible] the season at Bell's Opera House with [illegible] week Sept. 10.—Ellis Island is coming on [illegible] about eleven miles from Newport. Admirers [illegible] of our society people, the lady will give a [illegible] Charles E. Lauron Post, G. A. R., at the [illegible] ave 31st. The play selected is Gettie's [illegible] Charlotte Wayland, who made her debut here [illegible] season as a dramatic reader, will showcase [illegible] Daughter of the Regiment to John Ward Howe's [illegible] Hymn of the Republic.—Private Theatricals are announced for the last of the month at the Cottage by the Bellevue Dramatic Club.

UTAH.

SALT LAKE CITY.

Walker Opera House (D. Burke Walker, manager): Thorne's Black Flag co. opened 25th to two large and fashionable audiences. They played 26th and 27th, and drew good houses.

Items: Simon R. Mayer, manager of The Silver King, is in town, completing arrangements for the production of the play at the Salt Lake Theatre, 28th to 29th. They play against Robinson's Circus on 30th.

VIRGINIA.

ROCHESTER.

For more than two months, with the exception of Mount Holly, which has been used by the Mount Holly station for its weekly excursion, an ideal boating resort, no place of entertainment has been open. The season at the Richmond Theatre opened Sept. 10, with Barlow and Wilson's Minstrels. Manager Smith has secured many of the best attractions on the road, and the season promises to be a most prosperous one.

Arena: Nathan's Circus drew crowded tents at each exhibition. Sells' is billed for September 10.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reiser, manager): Will open [illegible] Sept. 3, at which time all repairs and improvements will be completed. The stage has been deepened 10 feet, and will give room enough now for all traveling companies. The scenery has all been in the hands of the painter, and the house has received a general renovation.

WISCONSIN.

MADISON.

Opera House (George Burroughs, proprietor): Booked for 28th Chicago Ideal Opera co.

Arena: Colonel Hoff's Circus, a tented affair, exhibited 16th and 17th, doing large business and giving a fair entertainment.

Items: Charles H. Warren, of the Harry Webber comb.; B. S. Hodges and Louis Bliss, are summering here. Mr. Hodges and wife filled part of the season with Dowling's Nobody's Claim co.—Burroughs's Opera House is being thoroughly repainted, and nothing will be left undone to make it first-class in every respect. The Sisson Comedy co. open the season Sept. 3d week, Sept. 10.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Cartland-Murray co. in Lucrezia Borgia, 27th, to packed house. The title role was cleverly assumed by Grace Cartland. W. H. Murdoch made an excellent Gennaro. J. W. McConnell as Don Alphonso d'Este, W. J. Dixon as Gubetta, and S. Fuller as Maffio Orsini sustained their roles admirably. Support good. Romeo and Juliet was given 29th to another good house.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): This house will open for the regular season August 20. H. Lyttell's White Slave co. will be the attraction. The interior of the theatre is now being painted and varnished throughout, and when completed will present a very handsome appearance. A new gallery entrance is being constructed, and the gallery exit will be from the front of the house, instead of being in an adjoining lane. Several exit of new scenery will be added, and those now in use touched up. The Grand will be the only theatre here next season, as the Bijou, I believe, will not be open on with this year, and no move has as yet been made to rebuild the Royal, destroyed by fire last season. I predict a very successful season. O. B. Sheppard, who is a great favorite with the patrons of this house, will continue in the management, and he has secured many good first-class attractions.

Zoological Gardens (W. G. Davis, manager): Fire in a Boarding School was repeated 26th, 29th and 31st by Lizzie Elliot and co. to fair houses. They closed on latter date, although billed for all the week.

Items: Quite a number of our citizens attended the Saengerfest at Buffalo this week, among them being D. H. Torrington, conductor of the Philharmonic Society; Edward Fisher, conductor of the Choral Society, and W. W. Lauder, the popular Canadian pianist.—The Dodge-Bescher concerts, advertised for 29th, 30th and 31st, at Horticultural Pavilion, did not take place, having been indefinitely postponed.

WINNIPEG.

Princess Opera House (Rutledge and Co., managers): Katie Putnam opened 23d, and remains the week, presenting all her favorite plays.

Arena: W. W. Cole's Circus came 19th and 20th. It was a grand success, and turned over $3,000 above all expenses. The menagerie is a good one; the equine, athletic and other specialities first-class, and the horsemanship equal to the best. It is estimated that the canvas the first evening covered 6,500 people.

[*Dates Ahead will be found on page 6.*]

Openings.

Abbott Opera company, Des Moines, Ia., August 20.

Aldrich and Parsloe, Minneapolis, August 27, week.

Bartholomew's Equine Paradox, Philadelphia, Sept. 17.

Castle's Celebrities, Chicago, August 27.

Duff's Standard Opera company, Chicago, August 24.

Dupree's Minstrels, Gloucester, Mass., August 20.

Harry Meredith, Bangor, Me., August 13.

J. K. Emmet, Troy, Sept. 3.

John McCullough, Denver, August 20.

Little's World company, Cleveland, Sept. 3.

Lizetta Elliot, Indianapolis, August 23.

Majilton, Boston, August 27.

Phœa McAllister, Minneapolis, Sept. 3, week.

Lillian Spencer, Philadelphia, Nov. 12.

Rial's Taken From Life, Duluth, Minn., August 13.

Scott's Calamity Jane company, St. Louis, August 27.

T. W. Keene, Chicago, Sept. 3.

Woodard's Uncle Bill company, Bridgeport, Ct., August 30.

Williams' Manchester-Jennings Specialty company, Pittsburg, Sept. 3.

W. J. Scanlan, Detroit, Sept. 3, week.

In a certain Texas town, the rooms of the hotel are named after various States of the Union, and when a thirsty traveller engages the chambermaid to bring him some ice-water, the damsel calls down the stairs to Colorado to take a pitcher of ice-water to Connecticut.

NEW YORK MIRROR

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The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE, . . EDITOR

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NEW YORK, - - - JULY 26, 1883.

MIRROR LETTER-LIST.

Adair, Marie
Ames, Angela
Ada Richmond Opera co.
Burke, John M.
Barton, C. A.
Barton, Lawrence, mgr.
Bodell, D. D.
Bell, Digby
Bacon, Oliver D.
Bellport, Miss
Bangs, F. C.
Bon, Tommy
Bush, Edwin, Mgr. of (2)
Bannon, J. O. (2)
Baumann, Maurice
Bacon, John W.
Bragg, W. A.
Bigelow, Miss Sadie
Comstock, A. C.
Cody, Hon. William F.
Chisholm, Frank S.
Clemens, Frank
Cohen, S. M.
Carter, Miss T. A (3)
Chandler, Mrs.
Curtis, M. E. (2)
Chester, Kate
Cassidy, George H.
Castleton, Kate
Collier and Rice
Cleves, Lillian
Corlett, Helen
Clancy, Laura
Crosse, Charles
Cline, C. B.
Dawson, Forbes
Downing, Robert L.
Dunbar, Geo. B.
Dalby, Fred
Dixon, Fred.
Emmet, J. K.
Eytinge, Rose
Eyre, Gerald
Everett, Edward
Florence, Helen
Farrell, Frank
Fulford, Robert
Floyd, G. W.
Gray, Miss Angie
Galloway, Geo. N. (2)
Gilbert, J. H.
Goodwin, Nat
Gill, Wm.
Greene, Fannie A.
Hi Henry's Minstrels, mgr
Hugo, N. H.
Hicks, L. S.
Harden, W. R. (3)
Hill, J. M. (2)
Hunt, Minnie (2)
Havelin, H.
Hall, Miss Pauline
Hyde, J. M.
Hess, C. D.
J. K. Emmet's Frits co. (2)
James, G. H.
Kiraly, I.
Kiraly Brothers
Keene, T. W.
Kendall, H. A.
Little, R. A.
Logue, Anthony
Lestrong, H. A.
Laine, J. H.
Lawrence, Ivian
Meadows, C. A.
Mason, Charles
Morris, James Arnold
McCullough, E. J.
Malone, Mrs. J. T. (regs'd)
Murphy, Joseph, mgr.
Murray, Dominick
Mayo, Frank
Murphy, Joseph
McCullough, John, mgr. (2)
McGuirk, J. C.
Morrissey, Starr
Modjeska, Mme.
McGilbony, Minnie
Mitchell, W.
Morrissey, Jas. W. (2)
Modjeska, mgr. (2)
Mason, Helen
Owen, Walter
Owen, Miss C.
O'Neill, James
Pitt, H. M. (2)
Potter, P. W.
Phelps, A. R.
Paddon, G. E.
Pressey, Emma
Paulding, Fred
Powers, William H.
Poulett, George
Randall, Harry
Rose, Adelaide
Rickaby, John (2)
Roche, Frank
Rogers, Lorraine
Ross, Willis
Ross, Miss Patti
Ryan, R.
Ryley, J. H.
Reynolds
Stevenson, Charles
Scanlan, W. J. mgr.
Stevens, E. A.
Stetson, John
Sammis, Clark
Stephens, E. H.
Shattuck, Lillian B.
Stockton, Ella
Swett, E. C. (2)
Searle, Cyril
Spencer, L. E.
Scalchi, Madame
Tavernier, Albert
Tavernier, Mrs.; or Miss Ida Van Courtland
Thorne, Mrs. Chas. R., Jr.
Thatcher, Primrose & West
Templeton, John (2)
Templeton, Fay, mgr.
Taylor, H. S.
Vaughn, Harry
Vining, Miss Minnie
Wood & West.
Wheeler, Andrew
Waller, Mrs.
Warde, F. B. (2)
Weeks, George R.
Warde, F. B. mgr.
Wells, Grenard
Waldron, Andrew (2)
Wilson, Mr.
Wodiska, Edward
Williams, Arthur

***The New York Mirror has the Largest Dramatic Circulation in America.*

Beginning at the Wrong End.

On a certain occasion, a literary attorney was called upon to advise the publisher as to the affairs of a proposed new magazine. To this end, there was submitted to him a schedule of the cost of publication. Glancing over it, the lawyer said to the publisher: "My dear sir, what is all this? I find here you provide for paper, press work, binding and the other mechanical and material necessities liberally; and as the last item on the list a small sum for contributions and literary work. Your whole business is projected upside down. As literature is to be the life of your undertaking, it should be the first item, not the last."

In the golden age of management, when Garrick, Coleman and Sheridan ruled the roast, it was the first anxiety of their administration to have a constant supply of good plays. The result was a stage brilliant with novelty of standard merit. Unhappily, in our own country the necessity of providing for the intellectual wants of the public in the selection of plays has been from the first overslaughed by the dependence of our stage upon foreign stars and attractions furnished from abroad. Hence, the plays have been almost always of secondary consideration.

A striking illustration of this tendency is developed in a recent paragraph which announces the uprising of a new star in the West, whose first glimmer on the horizon has, it is so stated, secured the lady several very valuable offers. One responsible party offers to put $10,000 cash into a company for the next season. A well-known manager also made a proposition which was undoubtedly of a still more valuable character. This is mysterious. What can it refer to? Perhaps a thousand-dollar dress or an extra diamond. Can it be a new play of superior [illegible] that this unnamed patron of the [illegible] contemplates? Other offers also [illegible] made, but we do not find in any [illegible] literary contingent provided

And so it goes. We hear the drum beat, the roll-call, the tent is pitched with a grand flourish at the close of every season; but we wait, how often in vain, for the unfurling of the banner having inscribed on it the "Excelsior" which animates to a loftier ascent, a wider lookout into the promised land of an original drama, which will be the hope and the salvation of the American stage.

"Tempus Fugit."

August 23 is the date which the MIDSUMMER MIRROR will make memorable, and we would again call attention to the fact that *tempus fugit*. The interim is short and the space of our business columns limited. We must again press upon our patrons the fact that the positions given advertisements are governed by the promptness with which they are received. Owing to the size of the edition we mean to issue, each page will be electrotyped and the forms sent to press forty-eight hours earlier than usual. To insure desirable placement, therefore, it will be absolutely necessary for us to have advertising copy in hand at the earliest moment.

Orders for extra copies are arriving with every mail, and we feel confident that the demand for this Midsummer Number will be larger than for any that has preceded it.

The Right Royal Hub.

Whatever departure from Shakespeare has been made of late years must, after numerous evasive pleas have been put in, be ascribed to commercial greed and immature experience. Notwithstanding, there is always a tendency to the Shakespearean drama as the living source and vital light and heat-giver of the stage. With him resides the central power, and his temporary obscuration only corresponds to the transient spots which at times dim the great orb of day. Melodrama and other theatrical "shines" are in lieu of the moon, which presents all objects in a *bizarre* aspect, out of nature, and, although at times intensely alluring, out of keeping with landscape, a genuine transit of light and shade and the truthful study of character.

For a time the lunar craze has had the ascendency; but the horizon shows that the rightful planet approaches. For the coming season we are to have Booth, McCullough, Irving, Barrett, Keene, Edgar and Mayo on the line of the Avon. The names mentioned offer a very fair average of legitimate talent, in some genius, in none a disposition to violate the proprieties.

We also earnestly hope that we may be treated to some better specimens of dramatic criticism, and as a foundation therefor we trust that it will lie within the power of our contemporary tragedians to personate the characters of Shakespeare somewhat in conformity with the native bias and organic energies of the New World. Let our critics show the master dramatist as he rightfully appears under the lens of American culture and interpretation.

No better use can be made of the Summer holiday by the profession than to contemplate the career, the works and the methods of the premier play-writer of our language. By careful study and reflection they will discover that William Shakespeare is the pillar on which the English drama rests. Take away Shakespeare and what remains of grandeur, dignity, pathos, heroic manhood and feminine loveliness? That while other dramatists and other dramas gyrate as in whirlpools and eddies, the ocean of Shakespeare spreads into infinite breadth and depths and affords safe navigation at all seasons and to all truly-rigged craft. The stage, English and American, has its root in Shakespeare, and constantly recurs to him for new life. Whatever is greatest in the drama has there its antetype and motive.

The revived influence of Shakespeare promises a new atmosphere for manager, actor and audience. With that great master of character, scene, dialogue, language, fancy and imagination dominant, we may justly expect managers of higher tone, actors of greater scope and audiences of subtler and loftier sympathies. A warmer interest in the drama must ensue, an increased respect for the theatre, and, let us hope, a thoughtful and earnest fostering of native growths, whether on the stage or in the study.

Above all do we look for the idealizing supremacy of the Bard of Avon, in restoring that enchantment of hope and feeling which the stage needs. If anything in the ordinary course can awaken the divine afflatus and breathe upon all good souls the very balm of life it is this Summer time, when the meadows spread themselves in verdure, the woodland rustles with zephyrs and all the minstrelsy of nature is busy with delicious melodies, chants, diapasons and murmurings of infinite charm. Therein moves the soul of Shakespeare.

Errors of the Daily Press.

We take it for granted, of course, that the dramatic writers for the daily papers in nine cases out of ten will go astray in matters of judgment. Tradition and custom have established their right to err whenever it be possible. But in mere matter of fact—the simple spelling of familiar stage names and the setting forth of plain dates—the casual observer might have reason to suppose that something approximating exactness could be expected. In this the casual observer is wrong. The various papers last Sunday furnished incontrovertible proof thereof.

The wildly, weirdly Western *World* of course led its esteemed contemporaries in the number of absurd mistakes. In the course of a handful of paragraphs devoted to amusements it mentioned "Lenox" Morrison, Jennie "Tournans," "Mazzenovitch and Gostcher," "Ebon" Plympton and Frank "Aikin." These professionals might have been consulted before such extraordinary liberties were taken with their innocent names. The *Star* followed the *World's* lead with items concerning "Mozzenovitch" and Anne "Bolyn," which is Tammany for Wallack's scenic artist and Mlle. Rhea's new play. The *Sun* spoke of the London success of "Mr. Spark's peculiar American drama, Dreams." How the compiler of dramatic notes for Mr. Dana's tolerably correct newspaper could have twisted the fanciful name of the company into a name for the star, is beyond the comprehension of any one unacquainted with the talent the average dramatic editor enjoys for making blunders.

The errors we have noticed are but a few of the many that are conspicuous in every issue of the papers indicated. Trifling in themselves, they still are valuable in showing the miserable treatment theatres and actors receive in the dramatic columns of our great dailies. If the writers presiding over them are ignorant of the very names of the people they are from time to time called upon to criticise, is it not easy to understand why accuracy of judgment and unanimity of opinion are unknown quantities in New York dramatic criticism as it exists to-day? Straws determine which way the wind blows.

A Boon to Authors.

It would be a great boon to aspiring authors, whether dramatic or musical, if there was some institution wherein their works could be given a fair trial. The writer of a book can show his manuscript, or, if he does not write a hand sufficiently legible, he can, at a moderate cost, have it copied by a caligraph, or even set up in genuine type. A painter can put his picture in an art gallery, or even in a print-shop window, and people can see for themselves whether it is good, bad or indifferent. A sculptor can display his statues in like manner and receive the public verdict.

But a dramatist or a composer of music has no such resource. A written play is like Adam before the Lord breathed into his nostrils the breath of life—an inanimate corpse. The score of our opera is still more *in nubibus*, because it is written, perforce, in hieroglyphics, which none but initiates can read, and they with pain and labor, mostly. In order to "judge righteous judgment" the critic must see a play or opera on the stage, acted, sung and performed, with all the necessary accessories. Many a play has had a triumphant success in the green-room that after was a dire failure on the stage, and yet a good reader can give some idea of an author's meaning. But figure to yourself the woes of a composer who has only a jingling piano wherewith to give voice to a full orchestral score, with all kinds of instruments of music and voices of singers interwoven in counterpoint and surging in passionate declamation. It is as Bunthorne aptly puts it, a "longing for whirlwinds and having to do the best we can with the bellows." Fancy the feelings of one who has to offer the work of years of thought to the judgment of a mere man of business who takes up Art as a speculation, and is no more capable of forming a straight opinion of an opera than a parson can of Dawson's Descent of Man, and to have to punch it out on a piano, trying to sing the voice parts in the same time in that peculiar cracked tone with which Heaven has seen fit to afflict all composers of music from the days of Tubal Cain.

It would be a boon, not only to authors and composers, but likewise to students of acting and music, were a department added to some important institution wherein the works of aspirants to dramatic and operatic fame might have their works studied and performed in private. No matter how crudely done, the doing of it all would be a boon inestimable, and would save many a failure that author, manager, press and public have had to put up with for lack of "a dog to try it on." What excellent practice for a class in singing to try a new opera, or for a class in declamation to perform a new play, or for inchoate fiddlers to accompany the aforesaid singers. Surely the College of Musicians here or in London might profitably work out this hint, and so benefit their pupils, their treasuries and the public.

Personal.

WILTON.—Ellie Wilton is re-engaged at Wallack's, where, for several years, on and off, she has done capital work. Whenever she gets the right opportunity she shows the fruits of intelligence, aptitude and experience.

BOOTH.—Edwin Booth was in town Monday and Tuesday.

FROHMAN.—Charles Frohman returns from Denver about August 1.

LEE.—Amy Lee will probably star this season as Capitola in The Hidden Hand.

WESTON.—Mr. and Mrs. Frank Weston (Effie Ellsler) sail for home to-day (Thursday).

WATKINS.—Mr. and Mrs. Charles Watkins (Ada Gray) occupy a cottage at Asbury Park.

SHOOK.—Sheridan Shook, who is at Red Hook, has recovered from the gout and is able to be out.

KIRWIN.—Susie Kirwin, the prima donna of the Wilbur Opera company, is summering at Atlantic City.

MULDENER.—Louise Muldener is at Narragansett Pier, near Newport. She has not yet signed for next sesson.

ROWE.—The name of George Fawcett Rowe's new play to be brought out at Drury Lane shortly is Freedom.

CAZAURAN.—Four pieces adapted by the prolific Mr. Cazauran will be presented in New York at the beginning of the season.

CAYVAN.—Georgia Cayvan and the party that accompanied her to England are aboard the *Arizona* which is due here Sunday or Monday.

WALLACE.—Laura Wallace goes with Brooks and Dickson, playing with Effie Ellsler in September and afterward joining the Standard stock company.

FREEMAN.—Max Freeman, of the Madison Square Theatre, has obtained leave of absence for a week in August, and will pass his vacation at City Point, Boston.

GUNTER.—A. C. Gunter explains his absence from the haunts which most he used to frequent as a result of constant work on two new pieces for which he has orders.

VACATION.—Mr. and Mrs. Thomas Whiffin will soon take a vacation for a few weeks. James O. Barrows and Dollie Pike will take their places in The Rajah.

ALDRICH.—Louis Aldrich came on from Boston the other day to transact some important business with Bartley Campbell prior to the latter's departure for Europe on Tuesday.

ANDERSON.—Ingomar is the play and Sept. 1 the date selected for Mary Anderson's opening at the London Lyceum. Handsome Jack Barnes has been secured as her leading support.

MATHER.—Margaret Mather's time is all filled. Her season will extend over ten months. Mr. Hill has found her tractable, and she is delighted with his capital system of management.

LESLIE.—Enid Leslie has resumed her part of Emelia in The Rajah. She played the part so successfully last week that the management of the Madison Square Theatre has re-engaged her.

PAXTON.—Although George Paxton has a conditional arrangement with Shook and Collier for this season, it is possible that with their consent he will accept a desirable position under John Stetson's management.

REHAN.—Arthur Rehan reports to THE MIRROR a very narrow escape from death he had at Long Branch last week. He left a Summer house on Mr. Byron's place in which he had been sitting as a storm was gathering. A few moments later the Summer-house was struck by a bolt of lightning.

LANGTRY.—Mrs. Langtry on Tuesday left for England by the *Alaska*. She—or rather Freddie—paid $300 for one of the bridal state-rooms. This is one of the costs of being a celebrity. The Lily went unaccompanied. Her portrait appears on our first page.

WARNER.—The profession will be glad to learn that John E. Warner has taken the New York agency of the Forbes Lithographing Company of Boston. He has established an office at 4 East Fourteenth street. It was all play and no work with the former incumbent of this position. In Mr. Warner's case it will be vastly different.

NOBLES.—Milton Nobles' season will open at the Theatre Royal, Montreal, Sept. 10. In October he will produce a new drama at the Grand Opera House, St. Louis. It is yet unnamed. Mr. Nobles will play a novel Irish character, and his wife will have a strong part, especially written to suit her bright talents.

CASINO.—In one of the boxes at the Casino, Monday night, sat President De Soto, of Honduras, Marquis San Juan, Walter Watson, President of the Bank of Montreal, and Mayor Edson. The Prince was greatly enjoyed by the distinguished guests, who were treated to an extra funny performance by Francis Wilson in his song, "Dotlet on the Eye."

CLARKE.—Kit Clarke, who has recovered with remarkable rapidity from the effects of the recent painful operation he underwent, is preparing for the tour of Haverly's New Minstrels. The talent of which this organization is composed is exceptionally good, and Mr. Clarke, who has the added advantage of being popular as well as efficient, will doubtless have another season as prosperous as his last.

Letters to the Editor.

IN DEFENSE OF THE LILY:

NEW YORK, July 23.

Editor New York Mirror:

While the press throughout the country are watching with argus eyes every movement of a famous woman, and are construing her every act in the most uncharitable light, would it not be well for some well-established and widely-recognized journal to invite the attention of the public to the other side of the questions which rise in regard to her reputed overstepping of propriety's limits?

For a woman to possess democratic ideas and put them into execution, or to show an independence worthy of a keen intellect and penetrative mind, is, in this age, to invite notoriety and severe criticism.

The natural depravity of our own natures unfortunately forbids our giving the benefit of doubts in social matters without an effort, and for this reason the lady of whom I speak has been accredited with improprieties which were born, fostered and thrust upon the world, distorted by the imagination of the penny-a-liner.

Let the proprietors of transparent residences specify some unwonted freedom of manner which does not occur each day in private life and is ignored. Much brilliant wit has been absorbed in printers' ink over the fact that this lady has entertained gentlemen friends in her private parlor car. Many yachting parties have left the harbor this season, and the decorous recording of the bit of news has been sufficient, yet the accommodations for guests are far less restricted in a parlor car than in an ordinary yacht.

A lady may receive a gentleman in her parlor, at her home, a room which is usually remote from the sleeping apartments of the house to which the other members of the family have retired; the lights may burn dimly; or, in the Summer weather, not at all, and the hours may creep on apace until the moon itself grows tired of waiting and retires; the stillness of the "wee sma' hours" may bring about a mood which prompts to speeches of the Claude Melnotte order—yet no one points a finger at this young lady and cries "for shame!" In the parlor car referred to gentlemen were dined with curtains raised, attendants present, lights in full glow, and the hostess retired decorously at a seasonable hour; but the F. F. N. Y. ladies, if you please to call them so, held up their hands and actually blushed at such brazen-faced immorality.

This recent aspirant for histrionic fame has taken an honorable and honest method of earning a livelihood, and because she suddenly became famous, does it forbid her cultivating the acquaintances, friends and companions whose society she enjoys? Ladies in private life are allowed their friends and associates among the members of the sterner sex, and public women's hearts may long for social pleasures to fill up the idle hours with equal propriety.

Whatever may be the unpleasant domestic relations of the lady, it is not an affair of the public's to invent motives, manufacture reasons and attribute them to her without foundation.

In her conversation she has shown herself a remarkably sensible woman, and I doubt if half of those who cry "Shame!" can read, write, talk and think with the intelligence and practical knowledge which she displays. I draw my conclusions entirely from derogatory articles, yet I am convinced that the deportment of the lady has been refined and becoming, and when it has appeared otherwise it has been due to the spirit of the scribbler. She has comported herself with more independence than the average American woman, and therein has she sinned against the canons of her sex. She is enjoying life according to the divine right of her own free will, as is her privilege, and I fail to find the unassailable evidence of immorality which so many have found delight in rehearsing.

A prominent New York daily, which rates its space at $4 and $8 per line, according to location, gives a costly position to the chronicling of the fact that a bunch of water lilies was presented to the lady by a gentleman friend at the railway station, and, reckless of consequences, goes on to consume valuable space by stating that the price of the lilies was fifty cents.

I have been unable to learn why the biography of the boy who sold the lilies was omitted. It also records the most startling information that the lady actually sat by the car window and inhaled the fragrance of the lilies.

Ah! There was her mistake. If she had only smelled of them, the occurrence might have been forgotten; but no, she must needs inhale the odor and hand her history down in shame.

There is an old and vulgar, yet very expressive adage, which invites us to give an aged but very notorious old gentleman his due. The phraseology is inappropriate to the case in hand; but the sentiment would lead us to let suspicion fairly get upon its feet before we herald its presence by telegraph and flaunt it in the largest type; and also might it lead us in our land of freedom to allow a lady to choose an escort at her own discretion.

Yours, very truly, J. C. H.

WE BLUSH.

Editor New York Mirror:

DEAR SIR,—I am more than obliged to you for correcting the very stupid notice of the *N. Y. Mercury*, which states that Bertha Welby is playing at a Bowery variety theatre. Such notices are a decided injury to an actress who is endeavoring to conduct her business in a legitimate and respectable manner.

I have not seen Miss Welby since the notice, but I am sure she heartily joins me in thanks, and in admiration of your policy, which is truth and justice to the profession you represent.

Truly yours,
H. A. D'A[illegible],
Manager Bertha Welby.

Rose Massey's Death.

Rose Maasey, whose death occurred Tuesday, was brought to this country in 1869, when about nineteen years of age, by Samuel Colville. She was a beautiful girl, and a feature of the Thompson troupe. She first appeared at Wood's Museum in The Field of the Cloth of Gold with Mr. and Mrs. W. J. Florence. Afterward she returned to London, where H. J. Montague was managing the Globe Theatre, and is said to have married him.

The Usher.

Usher him who can! In Ushering The ladies call him, sweet.
—Love's Labor's Lost.

I trust the effort which several kindly-disposed professionals are making to get poor Harry Bascomb out of the almshouse and into comfortable surroundings will meet with the success it deserves. For the honor of the profession which has an Actors' Fund and a Forrest Home, let it not be said that a pitiable unfortunate like Bascomb was left to the cold charity of a public asylum as a place to end his days. It is not alone that the poorhouses of Massachusetts (as demonstrated by the Tewksbury investigation) are not fit refuge for those committed to their charge, nor that Bascomb's case is one especially worthy of relief, but that the profession cannot afford to allow one of its members to enter the doors of a State institution as a common pauper. Such a disgrace would stigmatize every actor in the land and brand the name of player with infamy. Let the clergy, the bar, the men of all other callings, forbid assistance to the fallen of their class; but for Heaven's sake, let actors, who have heretofore enjoyed the reputation of willingly inclining an attentive ear to the pleading voice of the sick and destitute, preserve as they would their life the virtue which redeems all other shortcomings.

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Bascomb's case is familiar to all my readers. The story of his terrible sufferings on the road to Boston; the amputation of his frozen legs; the attempts he made through influential friends to get into the Forrest "Home;" the refusal of the directors to admit him because he would be an "incumbrance," and his finally entering the poor-house near Boston, are facts in the history of this actor which must be vividly remembered by all who are familiar with the pathetic affair. The Fund has already extended Bascomb some aid, having procured him not long ago a pair of artificial legs, on which he is able to get about very well. Except for the gift of small sums of money by William Warren, Louis Aldrich, Harry Glennon and one or two others who have shown an interest in the case, Bascomb has received no help from anyone. While the Fund was not formed to support regular pensioners, it seems to me that a point might be strained, in this particular instance, to give the cripple three or four hundred dollars to keep him in moderate comfort during the next year. In the meantime a benefit could be engineered in Boston (he was juvenile man for eleven years at the Museum in that city), which would no doubt raise enough to provide for him during the rest of his life.

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Mr. Aldrich is going to Boston to examine the situation of affairs. He will report to Dan Frohman on his return, and it is possible the Fund may extend its benefits to Bascomb. For the credit of the guild let it be hoped some means will be taken to remove the poor fellow from Rainsford Island and place him amid decent surroundings.

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And still another. The appearance of Lillian [illegible] in London has drawn forth a letter from a hitherto undiscovered Mrs. Edward Solomon. She writes to a London theatrical paper as follows: "I see in this week's issue of your paper the name of Edward Solomon mentioned in connection with Lillian Russell, and have also seen it in other papers. Now, as it is not generally known, I would like you to mention that I, Lily Grey, serio-comic and burlesque artiste, was legally married to the above Edward Solomon, March 15, 1873, at the registry office, Bow street, my age being sixteen and Mr. Solomon's eighteen years." London appears to be full of 'em.

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It seems that Irving not only intends to show Yankee actors how to act, but Yankee critics how to criticise. The shrewd *Referee* announces that "a critic specially laid on" will sail for New York with the Lyceum company. Perhaps this is a wise provision, since it will certainly insure the transmission of favorable notices to Irving's anxious friends at 'ome. Not content with having hired bards in their retinues, foreign tragedians may be confidently expected at no far distant day to carry printing presses around on their travels, on which to print their own newspapers, containing more or less truthful criticisms from their own pens. What a world of annoyance such foresight would save our hard-worked newspaper fellers!

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Probably the most facile writer in this country is "Caz," of the Union Square. Not only does he compose with wonderful quickness, but his pen is able to transfer his thoughts to paper with an equal rapidity. On Monday, for example, he performed the wonderful feat of writing ninety-one foolscap pages of a new play in the brief space of five hours. An inspection of the manuscript showed that the penmanship was good and the work itself fit to be placed in the hands of the stage-manager without revision. "Caz" acquired this ability to write fast when he was a journalist. He was the only member of the Washington press who could report Schuyler Colfax—the quickest speaker in Congress. Jimmy Lewis, of Daly's, has the hastiest delivery of any man in this country—on or off the stage. Some years ago "Caz" measured his powers of transcription with Lewis, and after keeping up to him for half an hour he was finally obliged to relinquish the contest on account of exhaustion.

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The papers have been licking their chops over a divorce suit in which a member of Rice's company is concerned. With such choice morsels of scandal, can it be said that our purveyors of news suffer from a dearth of intelligence? Anything nasty is welcomed with delight in the quiet days of midsummer.

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Poor Tearle! I don't use that adjective in the sympathetic sense, but as descriptive of his future financial condition. In granting the application of Mary Alice for a divorce, Judge Cullen awarded her a very stiff alimony. Following is the text of the concluding part of his Honor's decision: "The serious contest is as to the only result of the proceeding which seems to have terrors for the defendant, the amount which he may be adjudged to apply to the support of his wife and children. I think the evidence fairly establishes that the annual income of the defendant is from $8,000 to $9,000 a year, the result of his professional labors. There is no proof that he has any accumulated property. Under the established rules governing the action of the courts in fixing the amount of alimony, the wife is not limited to a bare support, but the amount is to be determined by consideration of the husband's ability to pay, and also his conduct in the controversy leading to the suit. The defendant's conduct entitles him to no favor. Passing by his allusions to the hopelessness of plaintiff's success here, which I regard as a mere threat hardly worthy of the attention bestowed upon it by plaintiff's counsel, his letter to the plaintiff betrayed a deliberate purpose on his part to cast off his duties and obligations as a husband and a father. It is not the case of man led by temptation or passion into a fault, but of one to whom the responsibilities and associations of his marriage having proved uncongenial or irksome, he now determines to sever that relation that he may be free. It is true that this proceeding is not punitive, but the Court should see to it that the defendant does not profit pecuniarily by his wrong, and that he make a provision for his family equal to that it is to be supposed they would have enjoyed had the defendant faithfully discharged his duties to them. I think there should be awarded the plaintiff an annual sum of $2,000, and $500 additional for the support of each of her three children." $3,500 a year is a very snug sum, and when the heavy expenses which a popular young leading man incurs in maintaining his position are deducted, little will be left George Osmond to salt down yearly for a rainy day. I reiterate, poor Tearle!

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A fight between two dudelets on the roof of the Casino Monday night, was a novelty which amused the spectators immensely. Young Aronson placed a dotlet on Young Dusenberry's eyelet and the couplet shook hands next morning in Justice Patterson's courtlet. A repetition of the bloodless affray nightly would draw big houses to the Casino all Summer.

Two Novelties in Prospect.

Mr. A. R. Cazauran is busy just at present in adapting Belot's Streets of Paris for Brooks and Dickson, who will put it on the road this season. This is one of the three new plays Mr. Brooks bought while abroad recently.

"The drama," said Mr. Cazauran to a MIRROR reporter the other day, "is sensational, but it is admirably constructed. Indeed, in the latter respect it is superior to either The Streets of New York or The Lights o' London. Inasmuch as it graphically pictures life in Paris, it may be considered as a companion-piece to those dramas. The local episodes are capital; they are scattered through the story liberally, and all are remarkable in that they have an important bearing on the development of the plot. Few men who write with the object of illustrating city life on the stage possess the ability of putting in their minor characters and incidents so as to give homogeneity as well as color to their work. Adolph Belot has this talent in an eminent degree. Your successful melodramatist must be a skillful joiner and fitter."

"Does The Streets of Paris offer opportunity to display intricate mechanical effects?"

"Yes, one is especially striking, and if I mistake not will tell for its novelty and effectiveness. It occurs in an act where a murder is committed. The crime is seen by a character in the drama through a window; the murderer, fearing detection, starts to descend to the next floor below. As he goes down the scenery moves up. Three flights of stairs are traversed by the criminal in his flight, and three floors of the building are presented to view in succession. He finally falls through a trap into a railway tunnel through which a train is passing. The audience suppose him to be killed; but he makes his appearance at the railway station in the next scene, where he is confronted by the man who saw him commit the murder. This is somewhat thrilling to relate, and you will find that its practical presentation will be very startling and effective. The plot is absorbing; the dialogue forcible, and the piece, as I said, so closely knitted together as to defy faultfinding on a very common score."

"Are you still at work revising Storm Beaten for the Union Square stage?"

"That work is finished; but I am not certain that I shall let it stand as it is. In the last act I have endeavored to inject the virility which that portion of the play lacks in the original manuscript of Mr. Buchanan. In doing this I have introduced a scene which may arouse considerable discussion if it is acted as I have arranged it."

Mr. Cazauran explained the particulars of this to the reporter; but as the arrangement of it may be altered, it would be unwise to reduce it to print thus early.

The Mastodons.

Manager Haverly has established an office in Room 16, Morton House, with Joseph Gulick in charge. There the work of organizing the Mastodon Minstrels is being pushed forward. Recruits are coming in rapidly, new songs and sketches are being submitted, and a rehearsal was called for Tuesday morning at Turner Hall on Fourth street. The following people have been secured: Hughey Dougherty, J. Carroll Johnson, Billy Richardson, H. J. Armstrong, Edwin Girard, George Powers; the Electric Three, Callan, Haley and Callan; Hooley and Thompson, Gorman Brothers, Hogan Brothers, and others who have not yet signed. The vocal department will embrace W. C. Hawkins, Vernon Reed, Ed. Harley, Joseph Garland, Samuel Gilbert and Paul Vernon. The musical phenomenon, Professor Singer, has been engaged.

The orchestra is to be under the wand of William L. Bowron, late of the Fifth Avenue and Fourteenth Street Theatres. Will M. Wood will conduct the brass band. Eaves is getting up the costumes. Frank McKee will pilot the troupe, which opens at New Haven August 9; thence to Hartford and Springfield, and opening in Boston on the 13th. Fifty weeks are booked—thirty-two weeks in cities and eighteen weeks of one-night stands. The route is to extend from Boston to San Francisco and South to New Orleans. The musical score of The Princess of Madagascar is being published and will soon be placed on sale.

Miss Ward's Gowns.

Ada Ward was photographed in a numbers of her character dresses last week, and others of these garments were shown a MIRROR reporter, who here notes a few. Miss Ward shows five handsome costumes for Juliet. The first, a pure white satin, is massively trimmed with silver, having an entire pearl front, with an over-train of pale-blue satin and trimmings of lace and pearls. The second is a pale-blue satin, the front decorated with Indian crewel-work and pearls, while the over-train is pale French grey satin with the same style of trimming as the front. The third dress, a pale pink broché, has a satin front of the same color heavily laden with filagree work of silver and seed-pearls. A plain white cashmere, with lace and swansdown and an overtrain of maroon satin, splendidly trimmed, with wide gold lace, composes the fourth, while the last is a creamy cloud of Indian muslin and Valenciennes lace. Julie de Mortimer, in Richelieu, is one of Miss Ward's best characters, and two gorgeous costumes are worn; one is a crushed-strawberry satin, the front of which is festooned with pearls and silver lace over white satin. The sleeves are slashed with silver cords and studded with pearls, while a large collar of the Charles period is decorated with lace and pearls. The other consists of a green velvet train, covered with handsomely designed flower-wreaths of native Indian work in fine gold and silk. Gold cord trims the puffed sleeves. A puffed cream satin front, with large pearls and fine gold cords, has a Charles collar to match.

For Portia, in The Merchant of Venice, there are three dresses. A salmon-colored satin is richly embossed with hand-worked flowers of crimson and salmon. The left side is looped over a crimson petticoat embroidered to match the dress. A pale-blue velvet is richly trimmed with Honiton lace and has a head-dress to match. The last, a doctor of laws dress, comprises an under-dress of black cashmere, an over-dress of heavy black satin, a crimson sash and a lawyer's cap. As Regan, in Lear, a white cashmere, gorgeously trimmed with fine gold in a key pattern, and a drapery of of pale-blue cashmere, same trimming, will be worn. Second drapery, a pale-pink cashmere profusely ornamented with minute spangles of gold. Third drapery, a plain red cashmere and sandals to match. The second dress is a plain white Llama.

Miss Ward's great character is Rosalind. Her first dress is a cream-colored satin and pale pink front, handsomely worked with silver lace. The second, a boy's suit—green velvet tunic with deep trimming of fur, green silk tights, velvet hat and feathers, runic-strapped boots, and belt and sachet to match. The third, a white satin, is profusely covered with pearls, orange-blossoms and a white lace veil. Desdemona will wear in first act a dove-colored silk, pale blue apron and long, hanging sleeves, all trimmed with a fine filagree of silver. Next, a pale pink satin, festooned with rows of pearls, and embroidered in wild flowers. The third and last is a a handsome white muslin dress, richly let in with lace.

Minstrels by the Sea.

Minstrel Manager Dupuz is making extensive preparations for the opening date of his large company at Gloucester, Mass. In company with his wife, he occupies a pretty cottage in that busy little city, the view from which embraces the whole harbor and a glimpse of the ocean beyond. In conversation with a MIRROR reporter, the veteran manager said:

"I am daily opening hundreds of letters from minstrels of high and low degree. Many of them I've never met; more I never heard of. I glance at the letters, note the especial business of the writers, and from it seem to take a peculiar idea whether I shall want the party. I have to exercise a careful judgment, as you must be aware, when I tell you I make my whole company up by mail work alone, and without seeing the people till I get them together a week before my opening."

"You enter the field as a mastodon manager this season?"

"Yes; I am engaging a large company. I will have some of the finest singers in the country; my dancing department will consist of twenty people; I shall have three female impersonators, a great many well-known comedians, a full orchestra and a band of forty pieces. The company will embrace over fifty members."

Oscar Rahn, who has served in the capacity of advance agent for the past five years, is now associated with Mr. Duprez as assistant business manager, and is in every way well fitted for the position.

Pop Partings.

Yesterday morning E. E. Rice met members of his Surprise Party in the Hoffman parlors, where salaries were paid up, the past and future discussed, and good-byes interchanged. John A. Mackay will keep close to Boston. He says: "If it wasn't for the baby I'd go to Europe."

George Fortescue leaves for the Catskills this week with his wife and daughter. Irene Perry and her mother have preceded them there, and are already nicely settled at the Summit Hill House. Lillie Grubb left Monday for her house in Baltimore, which is also the home of May Stembler and Maude Waldemar, and whither they have gone. Dick Gorman goes to his home in St. Catharines, Canada. N. S. Burnham remains in Brooklyn for a time, going to Boston before the season opens. H. L. Rattenberry joins Grau's forces, and will sing in the opera garden at Rochester. Lulu Freeth and her mother leave to-day for St. Louis, Michigan. Ida Smith will summer at Ocean Spray. Marie Vanoni has gone to her Bound Brook farm. Kate Castleton is yet among the Thousand Islands, and in all probability will resume her position in the Party the coming season. James F. Donnelly came up from Asbury Park to say good-bye. Rehearsals will be called August 20 in Boston where the season opens a week later.

A Season's Printing.

A MIRROR reporter encountered Ed. Bloom, in a retired nook of the Square, engaged in footing up Ada Gray's printing bills for the past season. Manager Watkins is credited with putting out an enormous quantity of paper, and if the billing of this city during Miss Gray's late engagement at the Windsor is any criterion, the inhabitants of the provincial cities must have been dazzled with East Lynne to the point of elopement. After he had footed up the figures, Mr. Bloom said:

"We used last season 157,708 ordinary window lithographs; 3,447 three-sheet lithographs, and 82,350 souvenir lithographs. We posted on the walls 2,120 stands, ranging from 4x4 to 4x16, and 7,167 scattering three-sheet bills—in all a total of 77,986 sheets. We distributed at stores and residences 983,000 four-page couriers and used on the street 602,000 1-16 dodgers."

"And what was the cost of all this paper?"

"Here are the receipted bills. They call for $16,141,64. You ask whether this expenditure brought any return to Mr. Watkins. As he will bill more heavily this season, you can rest assured that it did. If I gave you his profits you would doubt the figures. Even after deducting the $350 a week paid to his wife (the star), the profits would still represent—well, double the amount paid for paper."

Manager Rice may remain in town and attend to the reorganization of the Fun on the Bristol party, some half dozen of its former members being already engaged. He closes the season of Collier's Standard Opera company Saturday evening, after thirty-three weeks work. Its members will rest until they open the new Bijou here. He is anxious to have a new opera for that occasion.

Professional Doings.

—Peggy Perry, prominent [illegible] and a troupe of [illegible] actors, will [illegible] Smith's Opera House at Trenton, [illegible] on August 27.

—Pupil's Theatre, St. Louis, will [illegible] August 27 with the Gorge Edgar co. The Grand Opera House will possibly open Sept. 3 with Rice's Surprise Party.

—The alterations at the Star Theatre are almost completed. Phil Gaultier is painting the scenery for Barrett's production of Ouida's Under Two Flags next month.

—Lights o' Heredity's will not close Proctor's fourth street this season. Business is said to be very [illegible], although the [illegible] of globes may be allowed to remain in position.

—Frank Bush has been engaged to play a part and do his specialties in The Brook Breakers. Mr. Barnes pays Mr. Bush $250 a week. Lizzie Conway and daughter are also engaged.

—Lillian Billings, Lizzie Perry, J. H. King and H. E. Allen have been engaged for the Jessie Vernona combination. The [illegible] will begin August 23, at Hartford and Hart's.

—H. H. Vincent, of Amesville, Bartley Campbell and Langley were passengers on the *Alaska* Tuesday. The Canadian cottage [illegible] sunday carried W. H. Liggett and Miss Denning.

—Rice's Surprise Party played four-day weeks the past season, during which time 216 performances of Pop were given. Fifty-four were given in San Francisco and sixty-seven in New York.

—One of Oscar Wilde's designs for Miss Prescott's Vera wardrobe is a wonderful piece of silk. It is a novelty in that it is not, like the old biblical garments, cut of one piece of cloth without seams.

—The George Edgar company will not play Passion week or the week preceding the first days. The route has been arranged so that the entire company is to be laid off in New York those weeks.

—Howard P. Taylor's spectacular drama of Snowflake, which had a run of five weeks at the Grand Opera House, San Francisco, is to be produced at Her Majesty's Theatre, London, next Spring.

—A squad of twelve boys, ranging from twelve to sixteen years, are being rehearsed in Detroit to impersonate the Finnerl, in conjunction with a song and parade. They are to travel with Gus Williams.

—Irene Perry says she couldn't make "Tra-la-la Fol Lol" go, because the boys in the gallery would not join in the chorus, as is customary in London. But American theatres are not London music-halls.

—Mr. and Mrs. Tyndale Palmer have been engaged to support Jessie Nelson in a round of the legitimate, the former to do leads and the latter juveniles. The Palmers have just returned to the stage.

—May Henry, of the Reform and Cure company, is spending the Summer at her home in Indianapolis. She has been engaged to play the leading part in Omar during the week of the State Encampment in that city.

—N. C. Goodwin and wife have gone to Ocean Spray to occupy a cottage [illegible] that neither of them had seen. Mrs. Goodwin during a week's stay in Asbury purchased a number of handsome costumes.

—Duluth, made famous by Frances Kemble Irony, will have a $100,000 opera house ready for opening by the 1st of September. It will be, to quote a trustworthy correspondent, "one of the finest houses in the Northwest."

—The Fay Templeton Opera company will go to Chicago for rehearsal about the middle of August. It is probable that this company will begin the season by opening the handsome new opera house at Des Moines, Iowa.

—It looks as though there will be fewer road combinations on the road the coming season than there were the last—[illegible] and [illegible] amateur managers being exceedingly scarce nowadays—which is all *pro bono publico*.

—W. J. Scanlan is negotiating with a prominent London theatre for an appearance next May. He is resting at the Branch. In addition to Friend and Foe he will have a one play from Marsden's pen, to be ready August 30.

—Hans Kreisig left Germany on the 20th and sailed from Liverpool for New York on the 17th of this month by the *Servia*. He writes that he has entirely recovered his health and is ready for next season's arduous tussle.

—The well-known leading man who was so badly beaten up by the well-known song-and-dance man, a couple of months ago, will be cruelly scarred for life. He received over twenty slashes and gashes about the head and face.

—Rhea opens at St. Paul, August 23, for a week. She then plays a week of one-night stands preparatory to opening in Denver on Sept. 10. Another week is spent in playing on the road to 'Frisco, where she opens 24th, for two weeks.

—Genuine burlesque companies have been scarce lately, and to fill up the gap for the coming season both W. C. Mitchell and James Barton are at work organizing distinct companies. Mr. Mitchell has already secured some fine talent.

—Elliott Barnes has settled the suit brought against him for breach of contract with Thrall and Williams to play Our Summer Boarders in November last at their Academy of Music in Jersey City by paying over the amount of damages claimed.

—The three G.'s have at last found a Fairy Queen for The Devil's Auction in the person of the voluptuous Kate Girard. The sultry month of August will see the production of two spectacular plays on the same night, 20th—the Auction and Excelsior.

—Charles L. Howard's A Millionaire's Daughter company as organized for this season includes William J. Marshall, Lester Arlington, Harry A. Stanton, George Glenn, S. L. Cameron, Edwin Colton, F. J. Thorne, Minnie Marshall and Little Lorin.

—The new Music Hall at Flint, Mich., will seat 1,200. The stage will be 29x57 feet, and will be supplied with twelve sets of scenery by Sosman and Landis, of Chicago. Two [illegible] nine dressing-rooms will be for stars. The house will be opened about Dec. 1.

—The opening attraction at Heuck's Opera House will, in the event of its [illegible] completion, consist in Bartley Campbell's White Slave combination. Tony Pastor's Specialty company will perform the same [illegible] at Heuck's other theatre, August 18, and 25th by Lizzie Evans, in Peggy Perry.

The Life of a Wanderer.

BY CHARLES WARRINGTON.

VIII.

It was not without a hard struggle that Frank at last made up his mind to appeal to the legal relief for paupers, commonly called the Union Workhouse. After exhausting all visible and tangible means of prolonging life, after having slept in a deserted and ruinous house on Mile-end Common, and starved through two days on a roll and some watercresses, he sat on the bar of the turnpike-gate at eight o'clock on the second evening since he had left his lodgings at the Shadwell barber's, and deliberated.

He was hungry, sleepy and footsore, for he had been searching for his friend (?), Mr. James Hann, all day long. Now, that worthy gentleman had always stated that his father's mansion was situated in Ebenezer Place, Pentonville; and, accordingly, Frank had perambulated the purlieus of Pentonville till every nook and corner of that suburb had been thoroughly explored as the interior of Africa bids fair to be since Stanley has set the ball a-rolling in that direction. No such street as Ebenezer Place, however, was to be found, and for this very sufficient reason, that no such street existed in that locality—whereupon Frank was aweary and hungered and athirst—and he sat on the gate despondent. Suddenly a policeman clapped him on the shoulder. Frank started, but not having, as yet, committed any breach of the public peace, looked fearlessly into the eyes of the bobby.

"Woe are you adoin' of 'ere?" queried the representative of her Majesty.

"Can't you see me sitting on the gate?" answered Frank.

"Vell, young 'un, you cawnt do that, you know; you must move hon hout hof 'ere," majestically declaimed the cop.

"Will you kindly tell me where I can move to?" asked Frank.

"Vy, 'haint you got no 'ome to go to?" responded Bobby.

"Not in this little village," retorted the lad.

"Then vy don't you go to the 'ouse?"

"Because I've no house to go to."

"There's the vork'ouse, vere you'll git a night's lodgin' and your wittals, and nothin' to do for it but pick a 'andful of hoakum next mornin' afore breakfast."

Frank reflected, swallowed his pride, and decided. "Whereabouts is this refuge for the destitute?" asked he of a guardian of the city's peace.

"Come along o' me and Hi'll show you," good-naturedly replied the policeman, and together they wandered on their way, holding sweet converse the while, till they reached a grim pile of brick situated in the midst of a piece of waste ground near to the common. In after years Frank looked in vain for house, waste ground or common. The brick and mortar fiend that is rapidly absorbing all the outlying villages near London, had swallowed it up, and a maze of streets and alleys now crowd the space once called "common."

The friendly guardian of the city's peace rang a bell, a grate was opened in the door, and a gruff voice demanded, "Who's there?" Bobby answered, "A poor young cove as wants a night's lodgin'." "Arter hours," growled the porter. "No vun's admitted 'ere arter height." The policeman went up to the gate so that all the majesty of his mien and the dignity of his official uniform might be the more plainly visible, and said, "Look a 'ere, this 'ere haint no cove on the lay nor no rigler; 'e's a young un as h'is down on 'is luck. Take 'im hin, and ha done with it. The station 'ouse ain't no place for such as 'im, hand hif you won't 'ave 'im, Hi must take him there." "'Old hon then," said the concealed voice. "Hi'll ask the master." After waiting for a few minutes, the door opened with a clash of chains and a clang of bars. The friendly policeman wished Frank good night and better luck next time. And for the first and only time Frank L'Estrange, the descendant of a long line of ancestors, whose family motto *Retinens vestigia famæ*, had never been falsified—Frank L'Estrange, late midshipman in the Royal Navy—Frank L'Estrange, late conspirator, and Young Ireland hero, *in esse*, if not *in posse*, entered the gate of an English workhouse in the character of a pauper. "Oh, what a fall was there, my countrymen!"—from the quarter-deck to the [illegible] yard, for a prison to all intent and purpose was the Mile End Workhouse—a prison [illegible] crime was the greatest on [illegible]! All other sins the world will [illegible] virtue may be con[illegible] who loses his cash loses all. He [illegible] purse is empty. The [illegible], the forger, all are objects [illegible], and gentle women and sanctified men will work for them, count them, pray for them and load them with flowers and honeyed words of comfort; but the wretch who is guilty of poverty is accursed. He hath committed the unpardonable sin in a commercial country; he hath offended the god Mammon; he hath sinned against the Holy Spirit of Gold, the Paraclete of Trade; let him be anathema maranatha; down with him; put him out of sight; let him not offend our nose, we are followers of the Messiah of Poverty; let no man dare to imitate our Master. Christ could walk the earth poor and needy, but that prerogative is His alone; no one else must set himself up in the same business. The Lord has a monopoly of poverty, and woe unto him who trenches upon his sacred privileges.

The eleventh commandment, inserted for the especial benefit of the Anglo-Saxon race over all the world, is terse and to the point: "Put money in thy purse." And the preacher of this doctrine, the prophet of the school, is Saint Iago di Venezia, a worthy son of a city of trade, whose generals were but armed hagmen, whose missionaries were traveling salesmen, and whose example has borne fruit abundantly in the good cities of London, Liverpool, New York, Boston, and wheresoever the greed of gain has set up the almighty dollar to be worshipped of the people.

Frank was conducted into a stone hall or vestibule, where his name was inscribed in a huge book, and his clothes being taken from him, he was ushered through a side-door into a long dormitory with wooden bunks filled with straw, and a couple of frowzy blankets to each, ranged along the walls. Frank inspected the bed-place assigned to him, and finding the result anything but reassuring, he quietly removed the straw and blankets and laid his weary frame down on the bare woodwork. Luckily he had taken many a snooze on the deck in his middy days, and so felt no inconvenience from the hardness of the bed. Nevertheless, he lay long awake—thinking. And his reflections were not of the most agreeable complexion. He began to "write himself down an ass." He thought of the chances he had missed, the opportunities he had neglected, and he raged inwardly. Most especially did he vow vengeance on Mr. Hann, the fellow who had led him into his present scrape, and he swore to be even with him some day. Likewise his thoughts turned, like Joseph's, to the fleshpots of Egypt. Home, home, sweet, sweet home had never looked so pleasant as now that he was a wanderer in real earnest. True, he had been in the Mediterranean ports, he had been in Alexandria, Constantinople, Calcutta, Bombay, Madras, Melbourne, Sydney, and lots of other places; but he had always had his good ship for a home, his plentiful table to turn to when he was hungry, and plenty of money in his pockets wherewith to make merry. Now he was a pauper—half-clothed, half-starved, weary and footsore, with no home but the poorhouse and no prospect but beggary or ignoble labor of some menial sort. His view of life was, for the moment in mezzotint, and to escape looking at it he resolutely shut his eyes and went to sleep, waiting for what the morrow might bring forth.

By this time the dormitory was filled with tramps of all sorts and sizes, and the conversation became general, turning chiefly on the various ways and means by which a precarious existence might be scraped together without the necessity of that most abhorred thing, "work." The fellow in the bunk next to Frank's told how he had lived for a week upon the gratitude of an old maid whose poodle he had enticed away and then restored "for a consideration." A tramp in the extreme corner of the room volunteered an account of how he had "worked" a certain pious and charitable nobleman by enclosing him a sacred parody on a popular music-hall ditty of the day entitled "Pop Goes the Weasel." It ran thus in our friend's version:

'Ere we come to sing and pray,
H'up goes the Christian.
To the light of 'Eaven our day,
H'up goes the Christian.
The Lord will take us in his care,
There'll be no sin nor sorrow there,
But h'everything is on the square,
H'up goes the Christian.

Upon this delectable ditty the Psalmist who composed it had had a good time, till a fresher and yet more apposite spiritual song had "caught on" and "H'up goes the Christian" was displaced by a rival poet's

Boom along, great ship of glory.
Heigh—hi, boom along,
Boom along for 'Eaven's befoy ye.
Ho! boom along.

The nautical swing of this ode had caught the fickle fancy of the faithful, and "The Christian" was left out in the cold. Hence the resort to the workhouse, pending the production of another and more highly spiced effort of the sacred muse, which the author was good enough to sing for us in that sort of voice always considered especially agreeable to the heavenly powers, and celebrated by Chaucer as that in which the "Nonne" sang her canticles on the celebrated pilgrimage to the shrine of St. Thomas a-Becket in Canterbury, "entuned through her nose full sweetly," called likewise by the Italians "Una voce di Sacristano," the parish clerk's voice. The luzubration which was to restore our chanting friend to life and hope was founded on the well-known lyric "Tommy Dodd" and ran thus:

Solo—Pray upon your bended knees,
Chorus—Oh, my God! Oh, my God!
Solo—Pray till you hell's ocean freeze,
Chorus—Oh, my God! Oh, my God!
Solo—Pray and cease not evermore
Till you reach the other shore,
Grief and sorrow there are o'er,
Chorus—Oh, my God! Oh, my God!

This lyric Frank afterward found had obtained a wide success, and when he next saw the author he was in a cloth suit of glossy black and looked pleased and happy.

Another gentleman related his adventures as a begging-letter writer, and boasted of how he had cheated a wealthy old banker out of a hundred pounds by offering to put him on the scent of a legacy which he pretended had fallen to the said banker's elder brother, then abroad; and who paid the hundred on the chance of getting the windfall before his brother's return—said brothers being twins, and very like each other. The hopeful scheme, however, fell through, and the narrator was the only one benefited. He, too, was for the present down on his luck and fain to accept parochial hospitality till better times should arrive.

Amid this instructive conversation Frank fell asleep on his hard bed and awoke not till next morning, when a bell rang and a voice cried: "Now, then, turn out and earn your breakfasts. Turn out there. Look alive, I say!"

The squalid crowd lazily and unwillingly forsook their straw and blankets. Frank jumped off his hard plank, and the whole crew were made to put on their garments and repair to an outer yard to pick oakum in payment for their night's lodging and a piece of bread and cheese.

Frank's early experience aboard the *Black Diamond* stood him in good stead now, and in a very short time his required quantity of oakum was picked; and repairing to a grating in the door of the yard, he, following the example of his fellow-laborers, sang out: "Oakum picked, master!" whereupon the master of the workhouse appeared, the bundle of oakum was weighed, and being found sufficient, the picker was given his lump of bread and cheese and was about to depart in peace, when the master looking earnestly at him said: "Look here, young feller; yer don't appear to me to be a reg'lar."

"No, thanks," replied Frank, "I flatter myself I am not quite a native and to the manner born."

"And that name you gave last night, is that your own or a purser's name?"

"My own, if I may believe my godfather and my godmother at my baptism," answered Frank.

"Then look here, my lad," says the master, "come in with me and my old woman will give you a better tuck-out than that stale bread and mouldy cheese, and then the best thing I can wish you is that I may never see your face again," and the good-hearted though rough-spoken fellow gave Frank a capital breakfast, a clean place wherein to wash, and his motherly spouse supplied him with a clean pair of socks, and a shirt of her husband's, sealing the gift with a kiss, which Frank, after the manner of hobble-de-hoys, inwardly resented, but for policy's and gratitude's sake both, outwardly received with thanks. The master then accompanied him to the gate, and, shaking hands with him, bade him farewell.

After this episode Frank decided not to trespass on public hospitality again, but returned to the barber's, Shadwell, where he struck a bargain with the tonsorial artist to shave coal-heavers and sailors, and make himself generally useful, in consideration of his lodging and victuals. Thus, behold our dandy midshipman turned barber's boy—*facilis descensus averni*.

(*To be continued.*)

London News and Gossip.

LONDON, July 8, 1883.

At last Henry Irving has had a square feed. I do not mean to say that he has existed heretofore simply on Ellen's applause; but I do mean to say that the banquet given him on Wednesday night at St. James' Hall totally eclipsed anything of the kind since the days of John Kemble, Macready and Kean. I cannot give all the details of the affair without making at least six volumes, so you will have to be content with a very condensed account. There was such a rush for tickets that had every applicant been accommodated, there would have been five thousand at table instead of five hundred. As the list stood, it contains the names of nearly everyone of note in the dramatic, literary, musical and professional world in general, as well as plenty of titled personages. The Prince of Wales did not attend. Gladstone sent two letters regretting his inability to be there on account of orders from his physician to avoid public dinners. The Archbishop of York and the Bishop of Durham likewise sent excuses. However, the five hundred managed to get on without them, and after plenty of grub came dessert in the shape of plenty of taffy. After the chairman had toasted the Royal Family, and Madame Antoinette Sterling had sung a ballad, the chairman (Lord Chief-Justice Coleridge) proceeded to spout about the fact that it was the great and glorious Fourth of July, and he hoped "it is not an unbecoming toast. I hope it is not an unbecoming tribute to a great and friendly nation, that on its birthday we should drink its health—a birthday, like most birthdays, full of pain and sorrow to its mother; but of pain and sorrow which have long since passed away, to be followed by feelings of unmingled pride in the magnificence of the offspring, and in the yet more magnificent development which the future will undoubtedly reveal!!" (Hooray!) Then followed a bumper "to the American Republic and the President of the United States." A song by Mr. Santley came next, after which the C. J. bounced up again and "spoke his little piece," in the course of which he said that "as America sent Booth to us, so we send Irving to America, and as Irving and England received Booth with open arms, so I'm convinced that great and generous country will receive our first-rate and admirable actor. At all events, we tell America that we send her one of our best on this her birthday as a birthday present."

Mr. Irving then responded and informed his hearers that he was anticipating his visit to America with no common pleasure, and that when he touched American ground he would receive many a grip of the hand from men whose friendship he would be proud to possess. Songs by Sims Reeves and Mme. Sterling followed, and speeches by Viscount Bury, J. Russell Lowell, Professor Tyndall, Alma Tadema J. L. Toole closed the entertainment.

There was nothing in the patriotic line on the Fourth—I mean nothing public. Several American families gave dances and garden parties; but I missed the small boy who generally goes through the streets in America armed to the teeth with toy pistols. In fact I could not help contrasting Wednesday with the same day a year ago. Then I walked from Sixteenth to Tenth streets in a sort of blind terror lest a fire-cracker should explode near me or a toy pistol put a quietus to my part in the drama of life. However, this year of course I felt as if I should be very patriotic on my own hook and do my duty toward our glorious Republic. Fire-crackers and torpedoes are not to be had, at least I couldn't get them, so the nearest approach to a noise that I could think of was a half-filled kerosene can, with a lighted match inside. I accordingly made preparations for that little racket, and secured the match, but while browsing around in search of the oil can, the thought struck me that possibly I might be suspected of being connected with the Land Leaguers or some other festive Fenian gang, and not wishing to make my quarters for awhile in the Old Bailey, I abandoned the oil-can idea and ate a quart of peanuts, which I managed to find on Oxford street, drank a quart of real lemonade, and yelled all four verses of "America" till my landlady rapped on the door and asked me if I'd please find other rooms, as she had rented mine to a "permanency."

On Tuesday last I went to Covent Garden in the fond hope of hearing Faust. I heard the music, but saw a burlesque of the business. Firstly, the orchestra was under the direction of Mr. Dupont (by a slip of the pen I called him Durand in a previous letter to THE MIRROR), and, as a matter of course, the musicians played at their own sweet wills. When Faust's old clothes should have fallen off they did not fall. Instead, a hand was seen from out a trap, fumbling around at the hem of his gown, and strongly reminded me of a caricature published in *Harper's Weekly* during the war, representing Jeff Davis in a hoop skirt, and the Devil reaching out from a hole in the ground, tugging at the lowest wire in an effort to drag Jeff, crinoline and all, down to Hades. Ravelli played Faust, and if that is a specimen of his quick disrobing, I certainly should not guarantee him as a lightning change artist. Moreover, he is so very diminutive that he was, all through the opera, a comical contrast to Marguerite (Albani), who was almost a head taller than he. The garden scene was completely spoiled by the vile scenery. The trees were not much higher than the cottage door and resembled the tiny green arrangement called trees that one buys in a Noah's Ark. I would like to turn Mazzanovich and Voegtlin loose in Covent Garden with *carte blanche* to furnish scenes for every opera and to spare no pains on the garden scene from Faust. Why, Tony Pastor's setting for Patience beat the garden scene at Covent Garden into fits. Here in England they pay no attention to details of scenery at the opera. I suppose that John Hollingshead and D'Oyly Carte give more thought to the scenes of one burlesque or opera than Mapleson or Gye do for their whole repertoire.

Ravelli's singing was perfect and in the "Salve Dimora" he gained a storm of well-deserved applause. The only encores of the evening were given to Mme. Albani for the Jewel song, and to Gailhard, who as Mephistopheles was an ideal Devil. He dressed the character magnificently and acted in a masterly manner. I never before saw anyone else who could be so serpentine, so insinuating, so graceful as Gailhard. As for his voice, that is one of the kind that one hears only once in a generation. It is a high bass or a low baritone, yet cannot be classed as either bass or baritone. His rendering of the two verses of "Dio del'or" only made the audience want more, so he went through the whole song again and could have received a double encore, had he chosen to take it. I don't know if Gailhard has been to America; I don't know whether he ever intends to go; but one thing is sure, if he does visit New York it is to be hoped that the music-loving public and fair damsels will make a fuss over him if they do over any one. Of course here, the English never make a fuss over anybody, unless it is the correct thing to do. In New York the people went verticky over Provost, who had not even Ravelli's size (and the Lord knows that is not much), let alone his voice. Gailward is a star of the first magnitude, both as a singer and an actor, and the great pity is that we don't find such every day.

Speaking of singers reminds me that there are two new songs out by Salvatore Leuderi. Whoever has heard his "Dormi Pure" can never forget the beautiful true Italian melody that flows through the whole song. The two new ones which I wish to mention are "Tested and True" and "Love the Jester," the latter being almost as beautiful as "Dormi Pure." In fact it is better for a female voice than the serenade, and Mme. Trebelli has already added it to her list of favorites. I write of these songs because very often, in a light opera, a song is wanted to introduce. Heaven forbid that our ears should be reviled with such an antisine conglomeration of rubbish as "The Silver Line," and therefore I say when a song is pretty and not hackneyed, buy it, learn it and introduce it anywhere it will fit. Selah.

I have tickets for an affair at Princes' Hall to-night. The programme is on [illegible] parchment, and announces in early English letters that Oscar Wilde will hear at the above-mentioned place on his "Personal Experiences in America." Poor Oscar! Wilde again. Where's his keeper? I am anticipating a regular lark, and you'll hear all about it next week from

ZIG.

Historical Essays on the Drama.

XXIII.

The eighth day after the birth of the miraculous child having arrived, Joseph proposes that the right of circumcision should be performed. He invites Barbupanter, Arbupanter and Abiud to assist at the ceremony, and he apologizes to the babe for his own unworthiness to perform the operation on such a sacred person as that of the immaculately conceived child. Barbupanter, losing his patience at the delay, cries out:

Our preparations a l are made,
Joseph. Why are you afraid?
Why this bald, unmeaning prate?
Hasten, then, for it grows late?

The operation over, Arbupanter asks what name shall be given to the babe. "The name of Jesus," responds Marie. "Agreed," say all, "and may God grant that he be in truth our Saviour, as his name denotes." Be it observed here *en passant* that the name of Jesus, or Joshua, in all tongues, denotes the preserver and fosterer of life, being derived from the Aryan root *Is!* signifying being, existence, from which comes our word *is*—the title of Bacchus, in his character of preserver. "Yes," or as it is upon the altars of that deity, and also upon our own Christian altars, I. H. S. in Greek, iota, eta, sigma, the H being not our aspirate, but the Greek form of the capital letter E. The name of the Phœnician deity "Hesus" is derived from the same source, and our own familiar affirmative "yes" is merely the calling upon the Saviour to witness the truth of an assertion. Insomuch that everyone who says yes, in answer to a question, calls upon God to witness his truth.

The momentous question of name being settled satisfactorily, the three kings arrive, having met each other on the road; but the wonderful star had disappeared, Venus having probably passed through its phases till her slender sickle was invisible. The travelers, therefore, having no star to guide them on their way, address themselves to Zorobabel, Naason and Manasses, who led them to the presence of Herod. They ask the tetrach where they can find the new King of the Jews. Herod, surprised, knows not what to make of their question, and exclaims, "Am not I the King of the Jews, under the protection of the most potent emperor of Rome?" Jaspar replies.

Your majesty we'll ne'er deny,
But though thou'rt king and Rome's ally
A greater monarch here we seek,
Before whose power your own seems weak.

Herod, very naturally, is displeased. Zorobabel joins in the conversation.

Don't let your angry passions rise,
For rage is gleaming in your eyes,
And Cato tells us that fierce ire
Often destroy's our soul's desire."

Having delivered himself of this apothegm, he explains how things can be reconciled, and that this king is apparently the Christian who, according to the prophet Micah, was to be born in Bethlehem. Herod yields to these arguments and begs the Royal Magi to tell him what they have seen.

The star again appears, Venus coming into her first quarter, probably, and shines over the shed in which there is the infant Saviour. They enter and offer their gifts, each one saying in turn:

We bring thee gifts of mickle worth.
Myrrh, frankincense and gold,
And hail thee king of all the earth,
God, man, by saints foretold.

The Blessed Virgin apologizes to the royal guests for the meanness of the accommodations and surroundings; but they assure her that they have had "a feast of reason and a flow of soul," and retire with Joas to rest themselves after their long travel.

During the night, Raphael appears to them, and forbids them to revisit Herod, ordering them to return to their own countries by sea, which they accordingly do.

Joseph tells Marie that it is time to present Jesus in the Temple. Marie agrees; but remarks that it is necessary to make an offering of two pigeons, or doves, in order to redeem the first-born, who are consecrated to God; but who, it seems, were not thought of as much value as a brace of birds by the Deity, or his priests, who probably thought that broiled squabs were more to them than grilled babies, especially as the Jews were not cannibals. The uncles take upon themselves to furnish the needful offering, and they repair to the Temple, when the Priest Jechonius receives the gift.

Simeon takes the Christ-child in his arms, and cries with a loud voice: "*Nunc demittis servum tuum.*" "Lord, now lettest thou thy servant depart in peace, for mine eyes have seen thy salvation." The prophetess Anna joins Simeon in announcing the future sufferings of the Holy Babe, and the wondrous works that he should do, being the long-expected Messiah. Zorobabel, Naason and Manasses, who had hitherto seemed to disapprove of Herod's violence, now devote themselves to his interest, probably finding it identical with their own, and haste to tell him the news. Herod bursts into fury, and abuses the three kings, who have not come back to tell him what they had seen, according to promise.

The angel Gabriel comes to Joseph and Marie to tell them to depart into Egypt with Jesus, and to stay there till further orders. The Virgin mounts the sacred donkey with the babe in her arms, Joseph takes up his staff and they set out. Satan, who has seen all, hastens to inform Lucifer, who enters in a diabolical rage, of which the messenger of evil is forced to endure a part. Satan is delivered over to the demons Ashtaroth, Berith, Beelzebub and Cerberus, who torment him till he cries out for quarter. After having

...ghted all by witnessing the sufferings of his subordinates, Lucifer demands if Herod is acquainted with the news that has so disturbed his own infernal majestic mind.

Satan answers in the approved diabolic style of exhilaration:

Most Stygy beast! I'd just begun
To tempt him when to Rome he ran.

"Well, then, run after him," roars Lucifer, "and advise him to massacre all the children." "No!" indignantly replies Satan, who we all know is not as black as he is painted, "I'll have nothing to do with such villainy. Give that commission to Ashtaroth. Lucifer, who is obdurate, says decisively:

No more words, 'tis time must go;
Thou losest time by posing so,

"Well, then," prays Satan, "at least order Beelth to accompany me." "'Tis well," says Satan, and they go. Meantime, Jesus, Mary and Joseph arrive in Egypt. They take up their lodging near a Temple, in which are a great number of idols, all of which, at sight of the Holy Child, incontinently lose their balance and fall headlong from their pedestals. Theodas, the priest of the Temple, and Torquatus, another Pagan, come to sacrifice to their Gods, and are much astonished to find them all overturned. Says Theodas:

I look to left, I look to right:
What vision blasts my dazzled sight?
The gods all topsy-turvy are,
Apollo's tumbled from his car;
Great Mahomet is cast to earth,

(N. B.—Six centuries before he was born. But that's not much.)

Jupiter not a great is worth,
Venus is broken all to smash,
Of Vulcan's nothing left but ash.

TORQUATUS:

Great Saturn, and Adonis, too;
Cloto-Lachesis, all the crew
Of gods and goddesses cast down,
A spectacle of horror to the town.
Isis is chipped and Demogorgon cracks,
Of Icarus there's but a lump of wax.

THEODAS:

Flora and Zephyrus have tumbled
Upon their noses. Juno's pride is humbled;
Minerva's lost her helmet and her spear,
And all the heavenly host lie broken here.

They cannot imagine what could have caused this iconoclasm, or tumbling down of images, and they leave the temple in confusion of mind. Herod, who has managed to go to Rome and return in a shorter space of time than that in which Puck offers to put a girdle around the earth, being worked up to the sticking-point by Satan and Berith, commands his executioners to slaughter all the male children above the age of two years that can be found in his dominions without respect of person, under the penalty of being themselves hanged. Arfrapart, Agrippart, Narinart, Hermogenes and Reghine, the state executioners, hasten to obey the cruel commands of the King. They see a woman named Rahab, who is carrying a child. Rechine orders her to deliver it to them. "What would you with the babe?" she asks. Agrippart answers:

Don't be alarmed, though rough and wild,
Our comrade loves a little child;
And nothing gives him so much joy
As playing with a baby boy.

RAHAB:

Then take the child; but don't delay,
I must be far ere close of day.
He's beautiful, and tender too.

The ruffians kill him and throw the corpse to the wretched mother, advising her to "put him with onions in a stew."

Rahab, who naturally feels annoyed at this conduct, gives them a piece of her mind, which does not hinder them from serving the children of Rachel, Adormater and Herbeline—three other women whom they meet with babes in their arms—after the same rude fashion. Medusa, the muse, and Sabrina, the nursery maid, come out with the little Herod in his baby carriage, little imagining that he would be counted among the doomed innocents; but the executioners, counting up the tale of their victims, perceive that it lacks just one of five thousand, and the infant Herod appearing so *apropos* they cannot refrain from potting him to make up the round number. Medusa runs to inform Herod, who, although annoyed at the mischance, consoles himself by reflecting that Christians cannot have escaped since all the male infants, not excluding the boy prince, had been slaughtered. Now, however, comes retribution. Herod begins to suffer inward pains, which he avers began to torment him on the murder of the first infant, and had continued to grow worse up to the slaughter of the last. All who approached him were offended by a horrible stench which his body exhaled, and worms were said to have devoured him all alive. He asks his sister Salone for an apple and a knife. After she has given them to him his agonies redouble their intensity and he howls aloud with pain. Satan and Ashtarath begin to fear that he will slip out of their claws, and Satan consoles him thus:

Oh, wicked man, quick end thy life,
Into thy bowels plunge that knife.

Thus proposing the Japanese custom of harikari, which idea commends itself to the tortured tyrant, who says:

Ye demons, no more I'll endure,
Come, welcome death, physician sure
Of mortal woes thus do I cut
The knot, the gates of life thus shut;
Base demon seize me as your prey:
Hell clamors for my soul—away!

And kills himself, like Othello. Satan and Ashtarath carry his soul to Lucifer, who orders it to be cast into a cauldron of boiling lead, as a reward for his deeds in the body. The devils use the wretched soul in this disagreeable manner, while Salone and the courtiers of Herod give his body a magnificent funeral.

The Blessed Virgin returning from Egypt, accompanied by Marie Salone, Marie Jacobi and Aqueline, Joseph, Eliachim, Esdras and Zebedee, carry Jesus to the temple in Jerusalem. They make their thank offerings and Jesus leaves them to go and listen to the doctors of the law, with whom he presently gets into dispute, beats them at their own weapons, and forces them to acknowledge him as the promised Messiah. His parents seek him and are astonished to find him ensconced among the most reverend doctors, who restore him to his parents' arms with praise and glory. This ends the "mystery of the conception," the author of which adds a "final prologue," which should have been called "epilogue," but, as Parfaict remarks, aptly, "In those days folk did not look so close."

The press, unanimous in condemning Erin Asthore, was equally unanimous in letting down young O'Byrne easily. "With a little more experience," etc.; "with a proper vehicle for the display," etc.; "there is good material in him, but it needs," etc.; "he is a young actor of promise, but at present he shows a lack of," etc. All of which shows that it is very handy to have frinds at coort.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AUGUSTIN DALY'S COMPANY: San Francisco, 16, four weeks; Salt Lake, August 23, 24, 25.
BOSTON THEATRE CO.: Chicago, 23, week.
CARTLAND-MURRAY CO.: Sheboygan, Wis., 23, week.
CHARLES FOSTELLE (Mrs. Partington): Boston (Oakland Garden), 23, two weeks.
FUN IN A BOARDING SCHOOL (John E. Ince): Chicago, (Bijou's), 23, week.
HAVERLY'S SILVER KING CO.: Salt Lake, 23, 26, 27; Chicago, August 6, two weeks.
KATIE PUTNAM: Winnipeg, 23, two weeks.
LAFLIN COMEDY CO.: Frankfort, Ind., August 9.
LOUISE SYLVESTER: Chicago (Gd. Op. House), 30, week.
LIZZIE EVANS: Columbus, O., 23, week.
LYTELL'S AROUND THE WORLD CO.: St. John, N. B., 23, week; Toronto, August 27.
MENTAYER'S TOURISTS (B. J. Kendrick, bus. agent): Flushing, L. I., August 9; Rondout, N. Y., 10; Newburg, 11; Boston, 13, week; Providence, 20, week.
MASON COMEDY CO.: Rochelle Ill., 26, 27, 28.
MAUDE GRANGER (Second Love): San Francisco, 23, two weeks.
MCKEE RANKIN: Chicago (Hooley's), 2, six weeks; Milwaukee, August 20.
NEIL BURGESS: Stockton, Cal., 25, 26; Carson City, 31.
OWEN FAWCETT: Island of Mackinaw, 23, 24, 25, 26; Oscoda, 30, 31.
ROOMS FOR RENT: Providence, August 23, week.
REAL'S TAKEN FROM LIFE CO.: Duluth, Minn., August 6.
ROBERT MCWADE: St. Louis (People's), 30, week.
SMITH'S FURNISHED ROOMS CO.: Boston (Oakland Garden), 30, week.
STUTZ'S DRAMATIC CO.: San Marcos, Texas, 26, 27, 28; Round Rock, 30, 31.
SOL SMITH RUSSELL: Victoria, 26, 27, 28; San Francisco, August 6, three weeks.
THORNE'S BLACK FLAG CO.: Denver, 23, week.
UNION SQUARE CO.: San Francisco, August 13, six weeks.
VOKES COMEDY CO.: Chicago (Academy), July 30, two weeks.

OPERA AND CONCERT COMPANIES.

ACME OPERA CO.: Milwaukee (Litt's Garden Theatre), for the Summer—thirty performances; Denver (Academy), 23, week; Oshkosh, Wis., August 3.
ADELE OPERA CO.: Des Moines, Ia., August 20, week.
BRIGHOT-BERCHER CONCERT CO.: Saratoga, August 1, 3, 4.
CHICAGO IDEAL OPERA CO.: Madison, Wis., 26; Milwaukee, 27, 28; Stillwater, 30, 31; St. Paul, August 1, 2, 3, 4; Minneapolis, 6, week.
CAMILLA URSO: Duluth, Minn., August 9.
CORINNE MERRIEMAKERS: Providence, 23, week; Worcester, 30, week; Boston (Oakland Garden), August 6, week.
FORD'S OPERA CO.: St. Louis, June 4—Summer season; Louisville, August 1.
FAY TEMPLETON CO.: Des Moines, August 20, week.
GORMAN'S CRITERION OPERA CO.: New Orleans (West End Pavilion), July 2—Summer season.
GRAU'S OPERA CO.: Rochester (Pavilion Theatre), July 30—Summer season.
JOHN HOWSON'S CO.: Boston, 23, three weeks.
KEMPA LADIES' ORCHESTRA: Cleveland (Haltnorth's), July 30, two weeks.
HUNGARIAN GYPSIES: Cleveland (Haltnorth's), August 13, two weeks.
LIZZIE ST. QUINTEN: St. Louis (Pickwick), July 26—Summer season.
MCCAULL'S OPERA CO.: New York (Casino), June 11—indefinite time.
N. Y. STANDARD OPERA CO.: Halifax, N. S. (Academy), July 30, two weeks.
RICE'S OPERA CO.: Boston, 23, week.
SPANISH STUDENTS: Cincinnati, 23, week.
THEODORE THOMAS' ORCHESTRA: Chicago, July 9, five weeks.
WINSTON-GORDON OPERA CO.: Baltimore (Academy of Music), June 18—Summer season.

MINSTREL COMPANIES.

BARLOW-WILSON: St. Joseph, Mo., 26; Kansas City, 27, 28; Lincoln, Neb., 30.
CALLENDER'S NEW COLORED (William Welch, mgr.): Leadville, 26, 27, 28; Cheyenne, 30; Laramie, 31; Ogden, August 1; Salt Lake, 2, 3, 4; Virginia City, Nev., 7; Carson, 8; Reno, 9; Sacramento, 10, 11; San Francisco, 13, four weeks.
HAVERLY'S MASTODON: New Haven, August 9; Hartford, 10; Springfield, 11; Boston (Museum), 13, week.
THATCHER, PRIMROSE AND WEST'S: Chicago (Grand Opera House—Minstrel Festival), 2, four weeks; Grand Rapids, Mich., 31.

VARIETY COMPANIES.

IDA SIDDONS' MINSTRELS: N. Y. City, 23, two weeks.
TONY PASTOR'S OWN CO.: Rondout, N. Y., August 6; Rochester, 15; Cincinnati, 18.
SHERIDAN'S SPECIALTY CO.: Hudson, N. Y., August 1; Catskill, 2, 3; Kingston, 6; Rondout, 7; Fishkill, 8; North Adams, Mass., 9, 10.

MISCELLANEOUS.

TONY DENIER'S HUMPTY DUMPTY: N. Y. City, 2—Summer season.
MORRISSEY'S HIBERNICON: Alpena, 26; Oscoda, 27; St. Ignace, 28; Marquette, 30.

CIRCUSES.

ADAM FOREPAUGH'S: Burlington, Vt., 26; Montpelier, 27; White River Junction, 28; St. Johnsbury, 30; Randolph, 31; St. Albans, Aug. 1; Malone, N. Y., 2; Potsdam, 3; Ogdensburg, 4; Watertown, 6; Oswego 7; Rome, 8; Little Falls, 9; Utica, 10; Norwich, 11; Binghamton, 13; Cortland, 14; Syracuse, 15; Auburn, 16; Geneva, 17; Ithaca, 18; Elmira, 20; Watkins, 21; Penn Yan, 22; Canandaigua, 23; Rochester, 24; Albion, 25; Buffalo, 27; Lockport, 28; Batavia, 29; Dansville, 30; Bath, 31; Hornellsville, Sept. 1; Olean, 3; Bradford, Pa., 4; Dunkirk, N. Y., 5; Erie, Pa., 6.
BARNUM'S: St. Thomas, 26; Mansfield, O., August 2; Washington C. H., 3; Chillicothe, 6; Gallipolis, 9; Fremont, 22.
CODY AND CARVER'S WILD WEST: Hartford, Ct., 25, 26; New Haven, 27, 28; Brooklyn (Prospect Park Fair Grounds), July 30, three weeks.
COLE'S: Faribault, 26; Hastings, 27; Wabashaw, 28; Winona, 30; Sparta, 31; La Crosse, Wis., August 1; Lanesboro, 2; Austin, 3; Mason City, Ia., 4; Marshalltown, 6; Ottumwa, 7; Council Bluffs, 26.
DORIS': Saco, 28; Newburyport, 31; Salem, Mass., August 3; Natick, 4; Southbridge, 6; Webster, 7; Pullman, Ct., 8; New Britain, 11; Danbury, 10; Waterbury, 11; Derby, 13; Bridgeport, 14; Stamford, 15; Mt. Vernon, 16.
NATHANS': Hanover Junction, Va., 27; Gordonsville, 28; Huntingdon, W. Va., 30; Ashland, Ky., 31; Mt. Savage, August 1; Mt. Sterling, 2; Winchester, 3.
ROBINSON'S: Salt Lake, 25, 26; Ogden, 27; Logan, 28; Butte, M. T., 30, 31; Carson City, August 10.
SELLS: Kokomo, 26; Noblesville, 27; Peru, 28; Attica, 30; Delphi, 31; Rensselaer, August 1; Frankfort, 2; Rockville, 3; Brazil, 4; Greencastle, 6; Bloomington, 7; Salem, 8; Bedford, 9; Washington, 10; Seymour, 11; Madison, 12.
STEWART'S: Columbus Grove, 26; Ottawa, 27; Leipsic, 28; Weston, 31; Tontogonye, August 1.

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TELEGRAPHIC NEWS.

The Burlesque Bluebeard.

[BY TELEGRAPH TO THE MIRROR.]

ST. LOUIS, July 25.—The burlesque-opera Bluebeard; or, The Hazard of a Dye, was presented by the Ford Opera company, for the first time in America, on Monday night, at Uhrig's Cave Garden. The cast was: Baron Abomelique de Barbe-Bleue, aged 21, seventh representative of the Bluebeard family, Alice May; Petipois, a reduced gentleman, W. H. Seymour; Joliquet, a youthful shepherd, Philip Branson; Boquille and Curedent, sons of Petipois, mashers and dudes, Louise Eissing and Lillian Greer; Mustafa, Bluebeard's confidential hair-dresser and factotum, Sam Reed; Tete De Veau and Dodo, officers in Bluebeard's household, L. W. Raymond and Charles Deegan; Jean De Taloon, functionary in Bluebeard's establishment, Louis Carlberg; Anne, sister to Lili, Genevieve Reynolds; Lili, Petipois' eldest daughter, a very rustic shepherdess, Marie Bochat.

Alice May, who was expressly engaged, made an undeniable hit as Bluebeard, and proved THE MIRROR'S prediction that she would redeem her New York failure whenever she should choose to appear in burlesque. W. H. Seymour, who is good in anything he undertakes, was capital as Petipois. The piece is well mounted, and the houses have been crowded.

At the Pickwick Theatre, next week, La Tyrolien will be succeeded by La Mascotte. Business is medium.

Lizzie Evans in Fogg's Ferry.

[BY TELEGRAPH TO THE MIRROR.]

COLUMBUS, O., July 25.—This is Reunion week in Columbus, and full time will be put in at both houses. Lizzie Evans appeared in Fogg's Ferry at Comstock's to a light house. The Drummer Boy shared the same fate at the Grand. George Backus is starring in the latter piece.

Business picked up at both houses last night. It is generally conceded that Miss Evans has made a successful debut as a star.

The Americans.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, July 25.—The new drama, The Americans, written by Lydia Coyne Fletcher, a niece of Sterling Coyne, is drawing fair audiences at Hooley's. The cast is as follows: Rex and Red Feather, Lewis Morrison; War Eagle, J. J. Holland; General Sterling, John Jack; Allan Leach, Percy Rede; Bouncer, Archibald Boyd; Joe, Luke Martin; Lieutenant Dudley, Forrest Robinson; Gladys, Isabella Evesson; Winifred Sterling, Mrs. Nellie Taylor; Mrs. Jack Bouncer, Lizzie Goode. A review of the plot is given in the regular correspondence.

The World, by the Boston Theatre company, is drawing poorly at McVicker's. The T. P. W. Minstrel Festival, which is drawing fairly in its fourth and last week, will be succeeded by Louise Sylvester in A Mountain Pink. The Academy of Music closed on Sunday night with a performance of States Attorney by John Dillon. Monday night was rainy, and all places of amusement suffered in consequence.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, July 25.—The Corinne Opera company opened at the Sans Souci Monday night, appearing in the opera, written expressly for this party, entitled Bijou. The garden was well filled and the audience delighted.

A Dude on the War-Path.

Monday night there was a large audience at the Casino. When the performance finished, the people, as usual, repaired to the roof, there to indulge in cooling night breezes, the melodious strains of Aronson's string band—and beer. The garden was crowded and few seats were vacant.

Grouped around one of the tables sat David M. Dusenberry, A. H. Hummel, the Tombs lawyer; A. Mora, the broker; the semitic Sam Sondheim, Nat Goodwin and two young girls. Mr. Dusenberry was more hilarious than the rest of the party. His dress betrayed the fact that he was a dude of the conventional type, and as a noisy dude is something of a rarity, the people gathered about had their attention attracted to his direction. There was an unoccupied chair at the table, and Albert Aronson, a natty and slightly dudish young gentleman, approached and asked if he might use it.

"No!" squashed Dude Dusenberry. The rest of the party began remonstrating with him for his unprovoked discourtesy, and Mr. Aronson asked, "Is it occupied?"

"Yes," responded Dusenberry, swelling with anger to such a degree that his tight coat and trousers stood in imminent danger of bursting. Some hard words followed, which were not understood by the spectators, when Mr. Aronson was seen to raise an umbrella he carried and lay a stinging blow across the dude's face.

Dusenberry jumped up and lit out for his companion in a style which caused the by-standers to roar with mirth. He moved his arms much in the manner that a dog paddles in the water. He splattered [illegible] fought with all his little might. [illegible] unquestionably more knowledge of [illegible] than his adversary, but on the [illegible] of it.

[illegible] up a chair and levelled it at the other's head matters grew a trifle serious and the gentlemen at the table interfered. Hummel stood up on a chair and grasped Aronson by the collar, while the others hauled off Dusenberry. Nat Goodwin wisely skipped away with the young ladies and was seen descending a moment later in the elevator. A policeman arrived on the scene, and took the dude into custody.

Tuesday morning, before Justice Patterson, in Jefferson Market, Mr. Aronson consented to moderate his charge against Dusenberry, and the complaint was accordingly dismissed.

A Romance of the Titans.

In the Fall of 1870 there was travelling through the interior of Pennsylvania a show the central figures of which were a giant and giantess and a double-headed negress. There were also included in the attractions the indispensable very fat woman and very thin man and the bearded lady. The latter, by the way, was a very intelligent and rather refined woman. Her husband, a loud-mouthed and very illiterate fellow, was the lecturer of the concern. As is usually the case, the very thin man was the husband of the very fat woman. This was not simply in the bills, but was really the case. The couple made their home in Frankford, a suburb of Philadelphia. The twin-sister of herself—the double-headed girl—was a native of North Carolina, and was the especial protege of the manager of the monstrosities—Colonel Thatcher we will call him. The Colonel was a connoisseur in monstrosities, and informed the writer that he was Barnum's right-hand man in introducing Tom Thumb and the Siamese Twins to the crowned heads of Europe in the days when a show was a show. A puff for the show, with the Colonel's renown modestly descanted upon, which appeared in the columns of "the only daily paper published in G——," caused that gentleman to repose in the writer his most sacred confidence. The Colonel, like most old showmen, looked upon an "alcoholic gargle" as a blessing at all times, and it was after indulging in one of these that he unbosomed himself of his hopes for the future.

The town of G—— had but one hotel, and the show people filled its few spare rooms. The Colonel devoted a goodly portion of his time in communing with his inner consciousness at the bar. To describe the Colonel would be difficult; but he was the typical showman. His age, if his reminiscences were truthful, would be away up in the fifties. His thick but short-cropped hair was not gray, nor had it retained its original color—it had simply attained a dustiness of hue from long travel on the road. The suns of many climes had bronzed his cheeks, while frequent moistening had bleached his wiry moustache. The dampness of the equinox had settled upon the land, and the show had cast anchor in the nearest harbor, which was G——. Afternoon and evening performances were being given to poor business. The Colonel regretfully informed the writer that the double-headed girl had a severe cold and was laid up for repairs in a town hard by. The absence of the inseparable twin was a grievous blow to the performance, as it was the custom of the Colonel to have a jury of physicians sit upon this particular monstrosity, and then have their report duly published in the press for the purpose of whetting the public's curiosity. The imposing array of medical signatures always had the desired effect, albeit half the jury was generally composed of reporters and men-about-town in the guise of M. D.'s

Although the outlook was decidedly blue, the Colonel was gifted with as sanguine a temperament as that other titled individual, Mulberry Sellers. He belonged to a class whose name is legion—the Kentucky Colonels and Missouri Majors. The Colonel and the writer were sitting in a corner of the bar-room that commanded a view of the hall stairs and the approaches to the dining-room. The scene just then presented was an impressive one. Colonel Martin Van Buren Bates, of Kentucky (the giant), was escorting the ladies to dinner. On his right were the 618 pounds of Mrs. Battersby, the fat woman, while at his left towered the colossal angularity of Mme. Anna Swan, the Nova Scotia giantess. Bringing up the rear, in dwarfish insignificance, were the very thin man and the bearded lady. After Colonel Bates had found sufficient seating capacity for the ladies, the very thin man and himself sauntered into the bar-room. The skeleton shiveringly took up a position near the stove. It was a fact that he seldom wore a coat. To do so tired him. As for an overcoat, it would have crushed the life out of him.

Colonel Bates inclined his body to the angle necessary to admit of his resting an elbow on the bar, and then called for "something." Unlike most giants, although his proportions were huge his figure was the perfection of physical symmetry. At this time he was under five-and-twenty, and his cheeks were rosy, plump and boyish. But the giant was not over refined or intelligent. He injected into his conversation all the Western idiom, and appeared to have taken but few notes by the way in his extended travels. He lacked but a few inches of eight feet in height, and added to his stature by wearing a stove-pipe hat. Colonel Bates weighed 418 pounds. Mme. Swan's weight was a few pounds less; but the multitudinous folds of her gown and shirt and the Pompadour style of wearing the hair gave her a more colossal appearance. She was about twenty-two years of age. In contrast with the giant, she was ungainly in figure and awkward in movement. She was very angular, and there was an entire absence of bust. Her neck was long and scrawny and swallowed up the chin, leaving in its place a hard dimple. In walking her knees seemed to unhinge with each step, giving great awkwardness to her carriage. Though not over-intelligent, she was a very good woman, modest in demeanor, and always ready to converse with well-behaved strangers. But she was quick to resent impertinences, and woe betide the too inquisitive if Colonel Bates happened around. He was a formidable bouncer.

But let us return to Colonel Thatcher. He was sitting in a chair buried in reverie—absently contemplating the giant.

"Colonel," remarked the writer, "don't you think it would create a sensation if the giant and giantess were to hitch up—to get married?"

The Colonel jumped as if he'd been shot. "Young man, you've struck it!" he exclaimed, throwing his left leg over the chair arm, inclining his head and shutting one eye. "That is the ambition of my life—to bring it about. No hall would hold the crowd!"

"Well, what's the prospect—anything encouraging?"

"Just a little—just a little," replied the Colonel, now thoroughly aroused and rapidly shifting his legs from chair-arm to chair-arm. "You see, I've sounded him, and the bearded lady has sounded her. If I'd a had as much luck as the bearded lady everything would be lovely. The tall girl's willin'—she's like the rest of her sex. But Bates holds off. He says he's too young; hasn't seen enough of the world and all that. He knows it must come some time; but he likes to have the women crowd around him and admire him, which he knows they won't do to such an extent if he's married. I'm thinking of getting the bearded lady to work him—she's a sweet talker."

"Well, Colonel, I hope your scheme will reap success," said the writer.

"Success!" exclaimed the Colonel. "It's a fortune apiece for us. I'd never forget the bearded lady. She's got lots of common sense and is away up in the coaxin' arts."

"Aside from the sentiment involved in the match, Colonel, how would you proceed from a business point of view?"

"Well, sir, I'd advertise an ex-tree-ordinary performance in New York—five dollars a ticket—not a deadhead in the house, yourself excepted. The grand fi-nal-ly would be the ceremony. The minister should have a cool hundred for the job. Don't you think Beecher could be hired? The groomsmen and bridesmaids should be dwarfs—two female dwarfs holding up the bridal train. The fat woman could give away the bride and the skeleton give away the groom."

"But, Colonel, after the ceremony the sensation would wear off and the show fall back into the old rut, wouldn't it?"

"No, sir!" answered the Colonel, almost hotly. "There's where you're mistaken. I'd have that same ceremony performed in all the the principal cities of the Yoonited States. No one could object to that; it wouldn't make the tie any more binding. Let the bride keep her orange blossoms fresh, and I'll keep the printer's ink in the same condition."

The Colonel was in dead earnest. But, alas for human hopes! he never realized his dream. A short time afterward the show went to pieces and the monstrosities were scattered. The match did come off, but not through the Colonel's agency. Col. Bates and Mme. Swan were married in London a few years later; but the Colonel did not share in the profits of the matrimonial speculation. The couple were received by the Royal family, who showered gifts upon them. They have since acquired a competency and have had children born to them; but whether they are still in show life is unknown to the writer.

An Echo from Abroad.

The London *Stage*, a dramatic journal which occupies a position in the esteem of English actors similar to that held by THE MIRROR here, contains—in the last number at hand—an article on the formation of an actors' exchange. This is one of the projects which we have been encouraging in New York, and the remarks and suggestions of our esteemed contemporary across the water are worthy of reproduction, inasmuch as they incorporate some useful hints which our professionals, when the scheme matures, might apply with advantage.

"In this article we purpose outlining a suggestion that has existed in our mind for a very long time, and we hope ere long to see our suggestion taken in hand and its usefulness afforded some practical test. We believe the institution of a headquarters for the members of our profession would be of incalculable advantage to everyone concerned. We believe, moreover, that such an establishment is vitally necessary, and that it will become an established fact sooner or later. We commend our idea to the immediate and serious consideration of the profession generally; and while the main suggestion is simple and comprehensive in the extreme, it is, if found necessary or advisable, capable of being enlarged in its details to an almost unlimited extent. The institution we suggest would bring together all branches of the profession, and transform its straggling, scattered elements into a cohesive and compact whole. No dramatic college, or school, or protective society can possibly supply the want of such an establishment as we suggest, and no elaborate machinery is necessary either in its foundation or support; neither is a large outlay of capital in any way needed or called for. A simple, unostentatious exchange, mart, meeting-place—or whatever other appellation it may be given—is what we suggest as necessary, advantageous, and comprehensive. Such an establishment would entirely do away with the by no means dignified custom, rife in our profession, of its members meeting in some more or less respectable or reputable tavern or kindred haunt. And there are one or two such haunts in existence in London especially, where positively an inquisitive public also resorts for the one well-known object of regarding the mode and manners of the men who—from sheer necessity to congregate somewhere—are forced into the precincts of a drinking bar or buffet. It would also afford the ladies of the profession—who as matters stand can neither mix with each other freely nor with their male fellow-artists, having no possible place of meeting—an opportunity of making known their professional wants, and also of learning the wants of others. It would also eventually be a masterful check upon the theatrical swindlers and their doings, who are such a standing disgrace to the profession. And it would be a general headquarters where all the members of the profession could register their whereabouts from day to day or week to week, their wants in all respects professionally, and, moreover, where they could congregate with dignity to themselves and their calling, and without encountering a prying portion of the public at every turn. Where managers could always depend upon finding whatever artists they might require with the least possible trouble and the greatest celerity, and where all the business of the profession could be brought into one convenient head-centre, and transacted properly. From this centre there could be telegraphic or telephonic communication with all the theatres, and, in short, here could and should exist all facilities for meeting the entire commercial necessities of the theatrical profession.

"Now as to the establishment itself and its government there can be no possible difficulty beyond the necessary funds. In the first place, we deem it unadvisable that it be proprietary. Let it, if possible, be started by the dramatic profession, ruled by the dramatic profession, administered by a committee appointed, we should advise yearly, by its members and supported by all who take advantage of its uses. Its profits to belong to and be the property of its subscribers in every respect co-equally. If, on the other hand, it be deemed necessary to its success to make it a proprietary institution—and we should regret to see this—then, since its utility and through its utility its success is the one object of its existence, let it be proprietary. Of course, if proprietary, it would be necessary to find a capitalist ready to take it up as a speculation. If non-proprietary we can make two equally practical and practicable suggestions for raising the capital to start it:—1. That it be subscribed voluntarily by the profession, and that the profits of the institution be allowed to accumulate until the amount subscribed is realized, and that it be then handed over as a donation to some professional charity, or that it be utilized in some equally generous way. 2. That it be raised on stock, and that the institution be worked as a limited liability company, the shares of which to be held by or in the name of members of the profession only, who are also yearly subscribers to the institution.

"The building itself, we should suggest, to contain (*a*), a large hall, the general place of meeting; (*b*) a reading and writing room devoted to the ladies; (*c*) a reading and writing room devoted to the gentlemen, in which smoking may be permitted, and in connection with these reading rooms a complete library of reference; (*d*) an economical refreshment department; (*e*) a committee room and offices. We should strongly recommend the utmost plainness and unostentation, combined with due and necessary comfort. In the general hall should be fixed, either on screens or upon the walls, small uniform frames attached to letter boxes, each one devoted to a subscriber exclusively, the frames to be for the purpose of holding a card describing him or herself and his or her wants, and in the same hall there should be a certain number of enclosed desks, the annual rental of which should be more than nominal, and all rentings of which should be made according to priority of application—bona fide managers having first rights thereto.

"On one point we think there can be no difference of opinion—it is in reference to the main annual subscription. That should be little better than nominal. It is essentially the less well-to-do of our fraternity who are in urgent need of the advantages of such an institution. We lay the greatest stress upon this point. There must be no cliqueishness—no "because I am better-to-do I have more right" air about the matter. Every member of every class of the profession, except actual servants to work people, must have equal right to membership, provided ill-conduct be not proven as a bar. Perhaps, even, it might be possible to grant the working-classes of the profession certain facilities in connection with the institution, but we do not insist on this at all. However, it must not be lost sight of that one of the main objects must be to provide a respectable and respected shelter under which the less world-favored of our community can for a very trifling consideration claim the right to transact their business. Let the mere admission subscription be at most half a guinea per annum for town and a half or a third of that amount for country subscribers. With such a trifling subscription surely all can afford membership. Let it be made known publicly that this is the recognized place of meeting of our profession, and that all who are debarred from its advantages—that is, all who disallowed an *entrée*—have either no right to the description of 'actor' or have disgraced that description. Let us be liberal in our definition of an actor, and take him to be such who has, for a fixed money consideration, acted in a recognized theatre. Finally, let us avoid the smallest suspicion of one-sidedness; all must stand in our future exchange with equal rights so long as it be not absurd; all must be welcomed there so long as they are well conducted; and, if it be non-proprietary, all must have equal power in electoral matters connected with the governing body—that is, equal power as electors and equal eligibility for election. Let us all work together with a good and earnest will to gain so very desirable an end, and let the result disprove the common assertion that actors cannot, or will not, combine in working for their own ultimate benefit. 'This, above all' (to alter the pronouns of one of Shakespeare's happiest thoughts), 'to our ownselves be true; and it must follow, as the night the day, We cannot then be false to any man.'"

Professional Doings.

—Alma Stuart Stanley has gone to England.

—M. B. Leavitt sailed for home on Saturday.

—John McCullough is improving at Long Beach.

—H. A. Lockwood is spending the Summer at Barnegat.

—Henry Irving's Chicago appearance will be at Haverly's.

—Josie Loane, formerly with the Kiralfys, is at liberty.

—The Mastodons appear in New York about Thanksgiving.

—Anna Dickinson will appear in San Francisco this season.

—Mrs. Langtry opens her next season at Montreal Oct. 29.

—Chauncey G. Pulsifer, last season with W. J. Scanlan, is at liberty.

—B. E. Woolf's new opera is called Elfinetta; or, The Last of the Fairies.

—Fred Williams, late of Daly's, is to have charge of the stage at Niblo's.

—George Zebold has been engaged as business manager for W. J. Scanlan.

—Tony Hart is still enjoying his Summer vacation at Mt. Clemens with Gus Williams.

—C. W. Roberts has been re-engaged as advance of F. B. Warde's company.

—Tom Baker left yesterday to visit his old friend, Thomas Proctor, at Manchester-by-the-Sea.

—Manager Shaw and his treasurer, J. H. Davidson, returned to their Detroit home last evening.

—A special car is building to carry The Rajah's elaborate scenery throughout the provinces.

—Forbes, of Boston, has finished some very attractive colored lithographs for Francesca da Rimini and Siberia.

—Mlle. Mardina and a troupe of four handsome dancers will arrive in time to open the season at Koster and Bial's Sept. 1.

—The belief in Mr. McCullough's ability to play this season is so strong that property and scenic plots have been forwarded to Denver for the opening, August 20.

—E. B. Ludlow walks Union Square at liberty. He has just returned from fishing at Tom Frazer's place at Port Stanley, Canada, which he claims is the finest resort extant.

—George W. Floyd and Fred Du Bois, with their hands full of travelling-bags, boarded a Union Square car yesterday afternoon en route to Boston. Mr. Floyd has signed for a comic season, and will travel in Nat Goodwin's company.

—The Summer company at Norwalk, O., produced Two Orphans last week with the following well-known professionals in the cast: Eva Byron, Maud Atkinson, Mrs. Anna Standish, Mrs. Milton Rainford, T. F. Egberts, Milton Rainford, Walter Standish, Sidney R. Ellis and R. J. Johnson.

—Tony Pastor's route, after reopening at Rondout, N. Y., August 6, will be: Saratoga, August 7, 8; Gloversville, 9; Syracuse, 10; Binghamton, 11; Elmira, 13; Rochester, 14; Buffalo, 15; Cleveland, O., 16; Dayton, 17; Cincinnati (Heuck's), 18; Indianapolis, 25; St. Louis (Olympic), 26, week.

—The statement is going the rounds of the Western press that the Madison Square Theatre and Stokes' sample room, both in Twenty-fourth street, are the most interesting places in New York. The "Square" people are said to be annoyed at being thus mentioned, presumably because Stokes' place may interfere with their ice-water system.

—The Harry Webber company will begin its season at Rockford, Ill., August 7, opening the new opera house there; thence to the Janesville Soldiers' Reunion and through Wisconsin. The repertoire will include Nip and Tuck, Blow for Blow, The Widow Hunt and the Corsican Brothers, the right to use and special printing and lithographs of which have been accorded to Mr. Webber by John Stetson for the entire West.

—Bartley Campbell's White Slave company will include Julia Stuart, Ray Alexander, Flora Livingston, Jennie Morton, Henrietta Crossman, Mrs. Frank Foster, R. J. Dillon, Frank Foster, Thomas H. Burns, Charles White, Charles Webster, George Griffiths, Mr. Sackett, Howell Clarke and Thomas McCartney; Harry Kennedy, manager. Season opens August 13, at the Windsor Theatre.

—The effects of Haverly's Fourteenth Street Theatre were sold by the Sheriff's clerk yesterday, and bought by the plaintiff for something like $13,200. The Devil's Auction opens August 19 for two weeks, followed by Majilton Sept. 3 and the new Volsin company Sept. 10. Fanny Davenport begins the regular season Oct. 1, in Fedora.

—Louis F. Massen, of the Madison Square Theatre, has just returned from a week's yachting trip along the Long Island and Jersey shores.

—A play, with a plot similar to The American, just produced in Chicago, was reviewed in those columns when it was played in the West a year or so ago.

—W. Henry Rice is in the city. Owing to illness, he thinks of retiring from minstrelsy and going into some other business. He was able to play with the Mastodons but one week out of eight months.

—Within two weeks from date the Madison Square Theatre will be illuminated throughout with the Brush-Swan incandescent electric light—the first theatre in New York to adopt the system.

—When The Rajah is produced at Albany this season, society people propose to tender Misses Turner and Spencer and H. M. Pitt a reception, since those members of the cast are natives of that city.

—Some changes in the cast of Prince Methuselah will take place this week. Lily Post will probably fill the vacancy made by Cottrelly's departure, and Emma Carson take Miss Post's place, while Rose Leighton is to join the forces.

—On Monday last, at the Madison Square Theatre, a private hearing was given Miss Ella Burns, a Boston society belle. Mr. Belasco and Professor De Mille were present, and the lady was said to have exhibited elocutionary talent of no mean order.

—Berrie Jarrett, after making numerous friends, returned to the Boston Bijou, Sunday night, where he has been detailed to look after Manager Rice's business for the Summer. He comes to the new Bijou in the Fall to manage Rice's Opera company.

—Madelon Zolo, who has been engaged for the Summer Boarders, was formerly premier danseuse and burlesque actress at the Folies Bergeres, Paris. She is an artist somewhat of the style of Vanoni. She is a very graceful dancer and has a fine voice.

—Max Figman, the talented young singing comedian, has been engaged by Eugene Gorman for the month of August at the West End Pavilion, New Orleans. He is at present stage manager at the Academy of Music, Baltimore, with the Winston-Gordon Opera company.

—Clifford J. Ellis, senior of the firm which manages Union Hall, Johnstown, Pa., paid a flying visit to the Metropolis this week. He has secured a fine line of attractions for that thriving manufacturing city. The Villas will open the Johnstown season on August 29.

—Otis O. Hall, Secretary of the Cincinnati Dramatic Festival Association, has already secured a guarantee subscription list for 1884 amounting to $55,000. The Association, which is now recognized as a permanent fixture, will soon be incorporated under the Ohio State laws.

—Percy Rede, with the Chanfraus last season, has been playing the rôles of Meynard, Beaufoy and De Varville in McKee Rankin's company in Chicago. He was cast for the heavy part in The American, produced on Saturday night with Lewis Morrison in the leading rôle.

—The Cody-Carver Wild West show will open a season at the Prospect Park Fair Grounds, Brooklyn, on Monday afternoon, July 30. The performances will begin at 4 P. M. and end at 6. These hours are selected for their convenience, and because the sun in that part of the day has lost its blinding glare.

—The professional world will be surprised to learn that Josh Ogden has severed his connection with Buffalo Bill. Mr. Ogden had been Mr. Cody's business manager for nine years, and they were looked upon as inseparable. As he is a manager of experience, it is not probable that Mr. Ogden will be long at liberty.

—G. L. Doane will this season manage Helene Cooper, the talented English opera bouffe artiste. The opera Arctic, for the libretto of which a prize was offered, has been secured, and it will take the principal place in her repertoire, which will include a number of metropolitan successes. A company is now being organized.

—Fred McCloy, of the Bunch of Keys, and formerly an operator in the Western Union office at Albany, received a note from General Manager Eckert, the other day, asking him to go to work until the strike is over, and inviting him to make his own terms. Mr. McCloy, who is a first-class operator, though not a member of the Brotherhood, declined with thanks.

—The Summer company headed by Charles Burton, which has been doing the Summer resorts of Eastern Pennsylvania, has gotten into the good graces of the sojourners at the Delaware Water Gap. Last week the company presented Naval Engagements and Cousin Joe in the ball-room of the Kittatiny House. The audience was large and testified its emphatic approval.

—Charlotte Thompson will try two new plays this season—Etelka, by a Mr. Marshall, and Queena, by J. K. Tillotson. The more successful of the two, if its success should be sufficiently pronounced, will be made her *pièce de resistance*. If both should fail, then Jane will be Eyred for another season. Frank L. Yeranct, her manager, is pushing the preliminary work. Next week he starts on a tour of New England, in which section Miss Thompson will play until October. The opening is at Portland, Me., August 27.

—The recent International Bill Posters' Convention of North America, which met in the Grand Opera House, Brooklyn, was attended by nearly two hundred posters and stickers from all parts of the country. The elections were: President, George A. Trayser, Chicago; Vice President, M. E. Dundon, Troy, N. Y.; Secretary, W. R. Solomon, Kalamazoo, Mich.; Treasurer, T. E. Murphy, Brooklyn. These autocrats of the bill-board, after transacting business of no special importance to the profession, adjourned until next year, when they meet at Philadelphia.

—Dan and Charles Frohman, "the long and short of it," affect the same tailor. The latter recently got a telegraphic order from Charles for a serge suit. By mistake he cut it after Dan's measure. The suit was sent to the Palmer House, Chicago, and Charles opened the bundle on the morning he was to accompany a party of ladies and gentlemen to the races. He at once disappeared in the depths of the pantaloons, and he put no money on "short horses" that day. In fact, he was observed to be decidedly "long" in countenance and otherwise. John B. Jeffreys, who is just Dan's size, now wears the suit.

—Morris Greenwall, the Australian manager who has secured Herrmann for a tour of South America, sailed for Rio Janeiro with his company yesterday. He will open in Para a fortnight after landing. Mr. Greenwall did not secure the Hanlons for Australia, but has hopes of getting Modjeska. In parting he said: "I hope to do so well with Herrmann and Langtry that I can return in two or three years and have my pick of attractions."

—An amateur performance was given in St. George's Hall, London, on July 3, in aid of the funds of the Home for Lost and Stray Dogs and Cats. The English heart is proverbially a large one. All impoverished human bipeds of that great country having been long ago relieved, and placed in a condition of comparative ease and comfort, British philanthropy characteristically descends to the amelioration of the four-legged family. We should not be surprised to hear of a benefit being given "in aid of the funds for a more prodigal supply of Chinchaguans to the struggling Animalculæ of the River Thames."

—Treasurer F. D. McClure writes from Newport: "The Equine Paradox combination will remain about the same as last season—George Bartholomew and Company, proprietors; J. E. Comstock, manager. Captain Comstock is at present in Oswego, suffering from what is supposed to be a cancer; but his position will be held for him until the trouble is known definitely. We open Sept. 17 in Philadelphia for two weeks; thence to New York, corner Broadway and Forty-first street, under management of J. D. Mishler, of Reading, Pa., who so successfully piloted the Paradox last season. The horses are in constant practice, and new features will be programmed."

—A party of professionals, including Wright Huntington, E. D. Tannehill, Fred Ross, Will J. Mack, George W. Farren, Logan Paul, Gaspard Maeder, Jr., D. J. Sherwood, Inez Pereire, Viva Rogers and Mrs. C. H. Thompson, will camp out for a week on Mantic Grove on Long Island Sound, beginning July 30, and while there will produce several dramatic successes for the delectation of the pleasure-seekers of that place. When not thus employed they will give their attention to the fishing and bathing for which this place is famous. The party will be called "Our Picknickers," and will be under the management of Mr. Huntington, Mr. Farren acting as business manager.

—It was thought, with the *emeute* of Lotta and Minnie Palmer, that there would be a dearth of soubrette stars the ensuing season. Appearances seem to indicate that the field will be well filled. There will be Annie Pixley in M'liss, Patti Rosa and Jennie Calef, in new pieces; Minnie Maddern in two new plays, Jennie Yeamans in Meda, Mattie Vickers in the piece she has been starring in lately, Fay Templeton in a new comic drama, Lisetta Ellani in Fun in a Boarding School, Lizzie Evans in Fogg's Ferry and Dewdrop, Daisy Ramsden in A Diamond Mystery, and several others who are now sounding the note of preparation. It is not unlikely that Kate Castleton will join the ranks in a piece adapted to her style.

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NOTE—I desire to thank Mr. H. C. Jarrett and Mr. John F. Sheridan for their respective offers of re-engagements. But I must decline. Respectfully,

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